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on 13 March, 2020

Madhyama-vyayoga

OF

BHĀSA

WITH

INTRODUCTION, ENGLISH TRANSLATION

AND CRITICAL NOTES,

Edited by

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Poona City.

1917.

INTRODUCTION.

Bhâsa is an old poet*, but the discovery of his works—only some of them—is very recent. Within the last eight or nine years Pandit T. Ganapatishastri of Trivandrum has been fortunate enough to find out some thirteen plays of Bhâsa. Until that time Bhâsa was only a name, but now he is a reality. Ancient poets, like कालिदास † and बाण ‡, जयदेव § and राजशेखर‖, alluded to the poetical excellence of Bhasa, but the present people had no means of tasting that intellectual nectar, until Pandit T. Ganapatishastri actually published the plays. They are: १ प्रतिमा, २ अभिषेक (रामायण); ३ मध्यम-व्यायोग, ४ पंचरात्र, ५ दूतवाक्य, ६ दूतघटोत्कच, ७ कर्णभार, ८ ऊरुभंग (महाभारत); ९ बालचरित (हरिवंश); १० प्रतिज्ञायौगंधरायण, ११ स्वप्नवासवदत्त, १२ अविमारक (बृहत्कथा); and १३ चारुदत्त. And out of these the present edition contains the two plays of मध्यमव्यायोग and पंचरात्र, the first two of the second group, wherein the plot of the play is taken from the Mahabharata.

But a special peculiarity of Bhasa, that is met with in all these plays, is that he never makes any mention about the name of the writer. And hence some people had a doubt as to whether the plays were the genuine work of Bhasa or not. E[illegible] in the verse

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* Before the fourth century B. C.

† पारिपार्श्वकः—भाव, मा तावत् प्रथितयशसां भासकविसौमिल्लकविपुत्रादीनां प्रबंधानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः—मालविका I.

‡ सूत्रधारकृतारंभैर्नाटकैर्बहुभूमिकैः। सपताकैर्यशो लेभे भासो देवकुलैरिव॥ हर्षचरित.

§ भासो हासः कविकुलगुरुः कालिदासो विलासः—प्रसन्नराघव I. 22.

‖ भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम्। स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः॥ मुक्तिमुक्तावलि.

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
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राजशेखर clearly tells us that स्वप्नवासवदत्त is one of the many plays of Bhâsa. And if स्वप्नवासवदत्त belongs to Bhasa, then from the internal evidence about the similarity of style and ideas it can be very easily proved that the rest of the plays also must have Bhasa for their author.

Thus the two plays of the present edition, Madhyama-vyayoga and Pancharatra, contain several phrases and passages that occur *verbatim* in Swapnavasavadatta; and from this fact it can be affirmed with positive certainty that these two plays also owe their authorship to Bhasa. Upto this time thirteen plays of Bhasa have been discovered and published in all, and even this number is not small. It is greater than the total number of plays that Kalidasa, Bhavabhuti or any other Sanskrit poet has written. In writing his plays Bhasa has derived material for his plots mainly from the Ramayana, the Mahabharata and the Brihatkatha. Not less than six of his plays are based on the story of the Mahabharata. Out of them Madhyama-vyayoga refers to the perion when the Pandavas were living as exiles in forests and Pancharatrd to the period when the Pandavas were living *incognito* in the city of Virata. Although it is said that Bhasa has taken his plots from the Mahabharata, still what he has really taken therefrom is merely the names of his characters. The rest is altogether from his own imagination. Not only that he does not borrow much from the great epic, but in the construction of his plot he even goes against the main outlines of the original story of the Mahabharata, and boldly makes such changes as are necessary for his purpose. This is not so much visible in the Madhyama-vyayoga, as is in the case of the Pancharatra. This latter play opens with descriptions of a great sacrifice performed by Duryodhana, with the conclusion of which commences the preparation for the expedition against Virata for capturing his cows. Now according to the Mahabharata there is no sacrifice performed by Duryodhana immediately before starting for the city of Virata, although he might have performed some previously. Secondly, in contradiction to the story of the Maha-

TRANSLATION

OF

Madhyama-vyayoga.

(Then enters the Sutradhara.)

1 Sutra:—May that foot of Hari, who is, as it were, the best jewel of the three worlds, protect you—that foot, which causes depression in the hearts of the wives of the Asuras; which is blue like a lotus and like a sharpened sword; and which, when raised up, shone to be as it were an offshoot of (the lustre of) *Lapis lazuli*, issuing from the ocean in the form of the sky.

Thus I request the respectable audience.—Oh! what is it—something like a noise—that is heard, while I am engaged in making the request? Oh! let me see.

2 *(Behind the curtain.)* O father, who is he?

3 Sutra:—Yes, I know.

There is no doubt. From his (manner of the) utterance of the word भो: it appears that this Brahmin is being frightened by some evil-minded person, who has set at naught all fear.

4 *(Behind the curtain.)* O father, who is he?

5 Sutra;—Oh, I see it clearly. This son of the middle Pandava (Bhima), a veritable fire in the form of a Rakshasa, produced from the *Arani* in the

form of Hidimba (Bhima's wife), is frightening a group of Brahmins, who have shown no feeling of enmity towards him Oh ! miserable indeed is the situation of this Brahmin, accompanied by his wife and sons.

For, here this old Brahmin, accompanied by his wife and surrounded by his young and fatigued sons, being pursued by the demon, has succumbed to fear, like a bullock, with his cow and the frightened calves, puzzled on account of the pursuit by a tiger. (*Exit.*)

Here ends the Prelude.

[Then enters Keshavadasa, with his wife and three sons, and behind them Ghatotkacha.]

6 Vri :—Oh ! Who indeed can he be,—

Whose hair is scattered (and red) like the rays of the young sun; whose eyes, on account of the knitting of the brows, are burning, brown and broad; who, with the thread round his neck, appears like a cloud with streaks of lightning; and who bears an exact resemblance to the God, Siva, bent upon destruction at the end of a Yuga ?

7 First : —O father, who can he possibly be,—

Whose eyes are like a pair of planets; whose chest is big and broad; whose hair is reddish like gold; who has worn a yellow silken garment; and who, on account of his complexion being like that of a heap of darkness,

and his white teeth protruding out of the mouth, appears like a new cloud, in which the disk of the moon is being submerged ?

8 Second :—Who is he,—

Whose teeth are like the tusks of a young elephant ; whose nose is of the size of a plough ; whose arms are like the trunks of the best of elephants ; whose complexion is like that of a dark cloud ; and who, terrible and blazing like a burning fire, appears as it were to be the anger incarnate of the God, Siva, while demolishing the cities of the demon, Tripura ?

9 Third :—O father, who is troubling us,—

Who is as it were a stroke of thunderbolt for the big mountains, a falcon to all the flyingbirds, a lion among the herd of beasts, or even death itself in a human form ?

10 Wife :—O my lord, who is he that is teasing us ?

11 Ghat :—O Brahmin, stop !

You, who are powerless to protect your frightened wife and sons ! Where do you go, with the strength of your courage melted away on account of my fear, like an afflicted serpent, with its mate, quickened by the fire of anger fanned by the breeze from the front wings of the king of birds (Garuda) ? O Brahmin, please, don't go.

12 Vri:—O my wife, don't be afraid ; my sons, take courage. His words appear to be thoughtful.

13 Ghat:—O misery !

I know that the best of Brahmins ought to be

respected in this world at all places and on all occasions; and yet I am compelled to do this improper action today without any scruples owing to the order of my mother.

14 Vri :—My wife, do you not remember what the revered sage, *Jalaclinna* (Lit. wet with water), said ?—That this forest is not free from the danger of Rakshasas; you should go through . it cautiously The same dan ;er has befallen us.

15 Wife :—Why do you now appear pale ?

16 Vri :--What should I, an unfortunate being, do then ?

17 Wife :--I say, let us call out

18 First :--Mother, whom shall we call out here ?

For, desolate is this forest, all the sides of which have been blocked up by different sorts of mountains, appearing like so many heaps of darkness; the interior of which has been infested by birds and beasts ; and which is consequently fit for the residence of sages alone .

19 Vri :—Brahmani, have courage ! My fear, I think, has disappeared on happening to hear that the forest is fit for the residence of sages. I think,the hermitage of the Pandavas must not be very far from this place. And the Pandavas are warlike, kind towards those who come to seek their help, always ready to take the side of the poor, venturesome, and able to mete out proper punishment to those whose figure and actions are terrible as in the present case.

20 First :—But, father, I fear the Pandavas must not be at home.

21 Vri :—How do you know that, my son ?

22 First:—Some Brahmin, coming from that hermitage, told me that they had gone to the hermitage of the great sage, Dhaumya, to witness the Satakumbha sacrifice.

23 Vri :—Alas ! we are ruined then !

24 First :—But, father, not all of them have gone. For guarding the hermitage the middle Pandava has been left behind.

25 Vri :—If so, then all the Pandavas are at home !

26 First :—But it is heard that at this time he must have gone to some distant place for taking exercise.

27 Vri :—Alas ! We are hopeless then.—I shall, however, my son, make a request to this demon.

28 First :—Enough of the useless effort.

29 Vri :—Never mind. Let us try.—O man, is there any way for our release ?

30 Ghat :—Yes. On one condition.

31 Vri :—What is it ?

32 Ghat :—I have got a mother, by whom I have been ordered thus : " O my son, for the breaking of my fast some human being should be found out in this forest and brought here." Hence it is that you have been secured by me.

If, therefore, you, together with your well-behaved wife and two sons, wish to obtain your release, you should give up (to me) one son of

yours after determining whom to give up according to the respective merits or demerits.

33 Vri :—Oh you wretched Rakshasa !

How shall I, a learned Brahmin, being old, secure my happiness by handing over to a man-eater my son, who is endowed with character and virtue ?

34 Ghat :—O best of Brahmins, if you do not yield up one son of yours, when you are requested to do so, you, with the whole of your family, will, within a moment, be brought to ruin.

35 Vri :—That same is my decision !

That I, wishing to save my son, shall sacrifice in the fire, in the form of the Rakshasa my body, that is weakened by old age, that has done all that was worth doing, and that is purified by rituals.

36 Wife :—My lord, don't say so. A chaste woman has her husband alone to depend upon. I, therefore, wish to save you, as well as our family, by the offer of this my body, the purpose of which has been served.

37 Ghat :—A woman is not wanted by my mother.

38 Vri :—I follow you.

39 Ghat :—Oh ! Move aside, you are old.

40 First :—O father, I wish to say something.

41 Vri :—Say, my son.

42 First :—I wish to save the lives of my elders at the price of my own life. You will, therefore, be pleased to hand me over (to the Rakshasa) for the protection of this our family.

43 Second :—Brother, don't say so.

The eldest son is the most respected son in the family, as well as in the outside world; and he is much beloved by the parents. I alone, therefore, shall go (to the Rakshasa). You should think of the duty of an elder brother.

44 Third :—Brothers, don't speak like that.

The eldest brother is said to be as good as the father according to the opinion of those who propound the Brahma. I am, therefore, fit for bringing about the protection of the lives of our elders.

45 First :—Child, this is not right.

The father, if reduced to any embarrasment, ought to be rescued by the eldest son. Therefore, I alone shall go (with the Rakshasa) for the purpose of saving the lives of the elders.

46 Vri :—I cannot forsake the eldest son, who is also dearest to me.

47 Wife :—I like the youngest, just as you like the eldest.

48 Second :—Liked neither by the father nor by the mother, to whom shall I be dear ?

49 Ghat :—I am pleased with you; come quickly.

50 Second :—I am fortunate that the lives of my elders are being saved by the exchange of my own life ; for, the opportunity of showing our readiness for death is more precious than the great love for our relatives.

51 Ghat :—Oh! how great is the affection of this Brahmin boy for his own relatives!

52 Second :—O father, I salute thee.

53 Vri :—Come on, my son.

O you, who are affectionate towards your elders! May you go to the world of Brahma, which is difficult to be obtained by sinful persons, for having exchanged (and saved) the lives of the elders with your own life.

54 Second :—I am much favoured by you.—Mother I salute you.

55 Wife :—Live long, my son.

56 Second :—I am much obliged to you.—My elder brother, I salute you.

57 First :—Come, come, my darling!

Embrace me closely,—you who are endowed with auspicious qualities. The earth will be pervaded by your fame.

58 Second :—I deem this to be a great favour.

59 Third :—O my elder brother, I bow to you.

60 Second :—Adieu to you!

61 Third :—You have done a great favour to me.

62 Second :—O sir, I have to say something to you.

63 Ghat :—Yes! be quick.

64 Second :—There appears to be something like a lake in this forest. There I, who am ready to go to the next world, wish to quench my thirst.

65 Ghat: -O you, whose resolve is firm, go! But the dinner time of my mother is passing away. So come back soon.

66 Second :—O Father, here I go. (*Exit.*)

67 Vri :—Alas! We are undone! We are ruined!

That mountain, in the form of my family, which was charming by reason of its having three summits (in the form of the three sons), gives excessive affliction to my mind on account of the tumbling down of the middle summit!

Alas! He has actually gone!

O you, who are young, whose complexion is in keeping with your youth, who are observing the usual rules of conduct, and whose mind is intent upon studying, how do you go to destruction like a blooming tree, that is broken by the tusks of the best of elephants!

68 Ghat:—The Brahmin boy is making a delay. The dinner time of my mother is passing away. What shall I do?—Very well, I hit upon a plan.—O Brahmin, call your son.

69 Vri :—Your suggestion is so cruel that it does not become even a Rakshasa.

70 Ghat:—Oh! He has got angry.—Please, be pacified. This fault is due to my nature.—Now tell me at least what the name of your son is.

71 Vri :—You cannot expect to hear even this from me.

72 Ghat :—Alright!—O Brahmin boy, what is the name of your brother?

73 First :—The poor boy is called *Madhyama* (the middle one).

74 Ghat :—*Madhyama* is certainly an appropriate name.—Very well, now, I myself shall go to call him.—O *Madhyama*, O *Madhyama*, come quickly.

(Then enters Bhîmasena).

75 Bhima :—Oh ! Whose voice is this ?

It is resounding loudly throughout this forest, which, being filled with trees, is perfectly impassable, and where hundreds of birds are carolling. This sound produces a sort of eagerness in my mind, as it very much resembles the sound of my brother Arjuna.

76 Ghat :—The Brahmin boy tarries long. The dinner time of my mother is passing away. What shall I do ?—Very well, I see a remedy. I shall call him loudly.—Oh *Madhyama*, come quickly.

77 Bhima :—Oh ! Who indeed in this forest is calling me out by the name of *Madhyama*, creating thereby an interruption in my athletic exercise ? Well, I shall see who it is. (*Going and seeing*). Oh ! Here is a person who is fit to be looked at !

His face and his teeth are like those of a lion ; his eyes are sparkling like wine ; his neck is smooth and fully developed ; his eyebrows are tawny ; his nose is like that of a falcon ; his chin resembles the chin of an elephant ; his hair is long and dishevelled ; his chest is

expanded ; his waist is adamantine ; his gait is like that of an elephtant of the best type ; and his shoulders and arms are fat and long. Most probably, being endowed with ample strength, he must be the son of some hero, exceptionally brave amongst all the people, born from some Rakshasi.

78 Ghat :—The Brahmin boy is tarrying very long. The dinner time of my mother is elapsing. What shall I do now? Well, I shall call very loudly.—O *Madhyama*, come soon.

79 Bhima :—Oh ! I have already come.

80 Ghat :—He is not the Brahmin boy.—But this person is very impressive to look at.

His features are like those of a lion ; his arms resemble a golden palm-tree ; and his waist is slender. Can he be the God, Vishnu, whose sides are touched by the wings of Garuda, and whose eyes are like the petals of a fully-blossomed lotus? He, having come here, attracts my eyes, as if he were a relative of mine.—O *Madhyama* ! I say, I call upon you to come.

81 Bhima :—Therefore, I say, I have come here.

82 Ghat :—Are you also *Madhyama* ?

83 Bhima :—None else, but myself.

I am *Madhyama*, the middle one, out of those that are inviolable and also out of those that are haughty. O auspicious one, I am the middle one on this earth. And I am also the middle one out of my brothers.

84 Ghat :—It may be so.

85 Bhima :—And besides,

I am the middle one out of the five elements and also out of the kings. I am the middle one in this life in the world, as well as in all the transactions.

86 Vri :—While the name of *Madhyama* was being called out, probably this middle Pandava, arisen, as it were, from the very arrogance of the all-conquering god of death, has come here to release us !

(Entering).

87 Second :—After sipping a little water in this lotus pond, to myself I made an offering of water shining with lotus leaves, as it was unavailable in the next world. (*Approaching Ghatotkacha*) Oh man ! I have come.

88 Ghat :—Now you have indeed come ! O Madhyama, come this way.

89 Vri :—(*Approaching Bhima*) O Madhyama, protect this Brahmin family.

90 Bhima :—Dont's fear, don't fear. I, the middle one, salute you

91 Vri :—Be long-lived like the wind.

92 Bhima :—You have done a great favour to me. Whence arises your fear ?

93 Vri:—Listen.—I am a Brahmin, by name Keshavadâsa, of the Mâthara *Gotra*, and a sacrificial

priest of the Kalpashakha, residing in a village which is marked by a sacrificial post (or, which goes by the name of *Yupa*,) situated in the Kurukshetra, where Yudhishthira, the king of the Kurus, dwelt before. I have a maternal uncle, by name Yajnabandhu, of Kaus'ika *Gotra*, living in the village of Udyámaka in the northern direction. And to witness the thread ceremony of his son I have set out with my wife.

94 Bhima: —May your way be free from danger! What then?

95 Vri:—Then this Rakshasa, whose bodily complexion is like that of a watery cloud, whose eyes are expanded like the petals of a lotus, the charm of whose gait is like that of a lion, whose teeth are terrible, and who is afraid of none in the world, assails me with the intention of killing me together with my sons and wife, even in the presence of persons like you!

96 Bhima:—I see. He has created an obstacle in the way of a Brahmin. Very well, I shall just punish him —O man, stop, stop.

97 Ghat:—Here I stop.

98 Bhima:—Why do you trouble the Brahmin?

You have come like the demon, Rahu, to swallow the full moon in the form of this old Brahmin, surrounded by stars in the form of his sons, and having the beautiful moonlight in the form of his wife.

99 Ghat:—Why? Rahu himself!

100 Bhima:—Oh ! As a Brahmin ought not to be put to death although he has committed any offence, this good Brahmin, who has (on account of his old age) stopped all his transactions, should be let loose together with his wife and sons.

101 Ghat :—He shall not be.

102 Bhima :—(*To himself*) Oh ! Whose son should he be !

Who is he, that has stolen (picked up) the good qualities of all my brothers ? Seeing this juvenile haughtiness I am put in mind of Saubhadra (son of Arjuna from Subhadra)

(*Openly*) O man, let him be released.

103 Ghat :—He shall not be !

He, having been seized by the command of my mother, shall not be released, even though my father himself confidently orders me to do so.

104 Bhima :—(*To himself*) How! He says that it is the command of his mother ! Oh ! It appears that this boy is dutiful to his mother !

And certainly in the case of men their mother is the deity of all deities We ourselves have come down to this condition in obedience to the order of our mother.

(*Openly*) O man, I have to ask you something.

105 Ghat :—Yes, be quick.

106 Bhima :--Who, indeed, is your mother ?

107 Ghat ;—A Rakshasi, called Hidimba,

Who, a blessed one, has for her lord the great Pandava, who is the light of the race of the Kurus, just as the sky has the full moon.

108 Bhima :—(*To himself*) I see. He is the son of Hidimba. Then, his haughtiness is appropriate.

His form, his prowess, his strength—all this is very much in conformity with that of his elders. But how is his mind perfectly void of compassion towards humanity ? (*Openly*) O man, let him be set at liberty.

109 Ghat :—No.

110 Bhima :—O Brahmin, you take away your son. I shall follow him instead.

111 Second :—Please do'nt do that.

I have already resigned my life with a view to save the lives of my elders. You, who are young and endowed with beauty and virtue, should survive in this world.

112 Bhima :—O noble boy, this is not right. I am born in the race of the Kshatriyas ; whereas a Brahmin is the most adorable of all persons. Hence I wish to exchange (and save) the body of a Brahmin by the offer of my own.

113 Ghat :—I see.—He is a Kshatriya. And hence this boast of his !—Very well, after killing him in the first place, I shall take him away afterwards.—Well, I say, by whom is he hindered ?

114 Bhima :—By me.

115 Ghat :—By you ?

116 Bhima :—Yes, by me.

117 Ghat :—Then you yourself should come.

118 Bhima :—Quite willingly. But I do'nt follow a person whose bravery and strength is superior. Therefore, if you have strength enough, you should take me away by force.

119 Ghat :—Do you know who I am ?

120 Bhima :—Yes, I know, you are my son.

121 Ghat :—What do you say ? Am I your son ?

122 Bhima :—Oh ! he gets angry.—Please, be pacified. The Kshatriyas address all persons by the use of the term 'son.' And, therefore, I have said so.

123 Ghat :—You have taken recourse to the weapon of the timid !

124 Bhima :—I truly swear that I do'nt know what timidity is. I wish to learn it from you. O auspicious person, tell me of what nature it is, so that, knowing its merits and demerits, I may act accordingly.

125 Ghat :—Here I teach you what fear is. Take up your weapon.

126 Bhima :—What do you say ? That I should take up my weapon ? I have already done so !

127 Ghat :—How ?

128 Bhima :—This right arm of mine, which resembles a golden pillar, and which is always intent upon the destruction of its enemies, is itself a weapon befitting me.

129 Ghat :—This is possible in the case of my father, Bhimasena.

130 Bhima :—Who is this Bhima ?

The generator of the universe, the god Siva, Krishna, Indra, Kartikeya, Yama,—out of these, O auspicious one, tell me like whom your father is.

131 Ghat:—Like all of them !

132 Bhima:—Fie upon you ! This is false.

133 Ghat :—What ? What do you say ? Do you say that it is false ? Do you cavil at my father ?— Very well, I shall strike you by uprooting this big tree.—How is it that he cannot be struck even with this ? What shall I do ? Well, I see. I shall strike him by lifting up this mountain summit.

This mountain summit, hurled by me, will fall down after taking away his life.

134 Bhima :—A wild elephant, though irritated, should not venture to assault a tiger in a forest.

135 Ghat :—How is it that he cannot be killed even with this ? What shall I do ? Well, I see.

I say, I am the son of Bhimasena and the grandson of Vayu. Now stand well prepared. There is no one equal to me in wrestling.

(*So saying both wrestle together.*)

136 Ghat:—(*Holding Bhimasena*)

How can you escape now, setting at naught the prowess of my arms, you, who are held

by my arms, just as an elephant is tied down by strong ropes ?

137 Bhima:—*(To himself)* Oh ! I have been seized by him.—Oh Duryodhana ! Be aware, the faction of your enemies is increaing in strength ! Be prepared for your defence. (*Openly*) O man, be attentive.

138 Ghat:—I am all attention.

139 Bhima:—(*Shaking off the bonds of the wrestling*)

Give up your pride of strength. O warrior ! Your strength has been ascertained by me. In a wrestling combat no great effort is required to be exercised by me.

140 Ghat:—How is it that he cannot be vanquished even by this ! What indeed shall I do ? Well, I see. I have a weapon, called ' *Mayapasha,* ' obtained through the favour of my mother. I shall take him away by fastening him by means of that (*Mayapasha*).—But where shall I get water ?—O mountain, please, give me water.—O ! I am glad to find that the mountain is oozing. (*After sipping a little water he recites some incantations*). O man'!

You are being tied down by the *Mayapasha* !—So now, being helpless, you will not be able to escape. And now you appear like the post raised in honour of Indra, that is fastened by ropes on the festival day. (*So saying he binds him with the Mayapasha.*)

141 Bhima :—Oh ! How is it that I have been bound

down by the *Mayapasha*! What shall I do now?—Oh! I know an incantation, obtained through the favour of the great God, Siva, which will effect my release from this *Maya-pasha*. I shall recite that. But whence can water be had? Well, O Brahmin boy, bring water from that pot.

142 Vri :—Here is water.

(*Bhimasena, after sipping a little water and reciting the incantation, breaks off the Mayapasha.*)

143 Ghat :—Oh! The noose has fallen through! What shall I do now? Very well, O man, remember your previous promise.

144 Bhima :—Do you refer to the promise? Yes, I do remember it. You proceed and I follow.

(Both walk on.)

145 Vri :—My sons, what shall we do? This Bhima-sena is going away with him.

Having vanquished this Rakshasa, whose features are burning and terrible, and who is possessed of the terrible strength of arms and the quality of bravery, he is slowly walking away with ease like an excellent bullock that goes listlessly after quickly shaking off the rain water.

146 Ghat :—Wait here. I shall report your arrival to my mother.

147 Bhima :—Alright! go.

148 Ghat :—(*Approaching*) Mother, I, Ghatotkacha, salute you. I have brought a human being, long desired by you, for your food.

(*Entering*)

149 Hidimba :—My dear boy, be long-lived. What sort of a human being have you brought ?

150 Ghat :—Mama ! Only by his designation he is a human being, but not so from the standpoint of his bravery.

151 Hid :—Is he a Brahmin ?

152 Ghat :—He is not a Brahmin.

153 Hid :—Then, is he an old man ?

154 Ghat :—No, he is not old.

155 Hid :—Then, is he a boy ?

156 Ghat :—No, not even a boy.

157 Hid :—If so, I shall see him personally.

(*Both walk forth.*)

158 Hid :—What ! Have you brought this man ?

159 Ghat :—Why, mother, who is he ?

160 Hid :—O you insane one, he is a deity !

161 Ghat :—Oh ! Whose deity is he ?

162 Hid :—Yours as well as mine !

163 Ghat :—Where is the proof ?

164 Hid :—Here it is.—May my lord be victorious !

165 Bhima :—(*seeing*) But who is she ?—Oh ! it is the Queen Hidimba.

Oh queen, you, being moved by compassion, removed our affliction, while we, deprived of our kingdom, were wandering in the thick forest.

Hidimba, what is this ?

166 Hid :—(*in his ear*) It is something like this.

167 Bhima :—She is a Rakshasi by her birth and not by her behaviour.

168 Hid :—O you intoxicated one, salute your father.

169 Ghat :—O my father, I, Ghatotkacha, the wild fire of the forest in the form of the sons of Dhritarashtra, salute you. You will be pleased to pardon the rashness of your son.

170 Bhima :—Come here, my son Your act of transgression is simply pleasing. (*Embracing*) The hearts of your parents are expecting the sons to prove themselves to be wild fires in the forest of the Kauravas. My son, may you be of superior strength and heroism.

171 Ghat :—This benediction is a great favour to me.

172 Vri :—So then he is Ghatotkacha, the son of Bhimasena !

173 Bhima : —My son, salute the revered Keshava-dasa.

174 Ghat :—O Brahmin, I bow to thee.

175 Vri : —May your qualities and fame be like that of your father.

176 Ghat : —I am thankful to you for these good wishes of yours.

177 Vri :—O Bhimasèna, you have saved our family and lifted up your own.. Allow us to go now.

178 Bhima:—All this ends in an auspicious manner through your favour Now our hermitage is not far from this place. So you should go away after resting there for some while.

179 Vri :—You have already shown sufficient hospitality by granting us our lives. Let us, therefore, go now

180 Bhima :—Very well, you may go together with your family. I hope to see you again.

181 Vri :—Yes, very well !

(*Exit Keshavadasa with his wife and sons.*)

182 Bhima :—O Hidimba, O Ghatotkacha, come along. Let us accompany the revered Keshavadasa at least as far as the door of the hermitage.

The auspicious Krishna is our lord, as the ocean is the lord of rivers, as the fire is the lord of offerings, and as the mind is the lord of senses. (*Exeunt all.*)

End of the Madhyama-vyayoga.

NOTES

TO

MADHYAMA-VYAYOGA.

1 **मध्यमव्यायोग.**—This is the name of the play. It consists of the two words **मध्यम** and **व्यायोग**. Out of these **मध्यम** is here meant to denote **भीमसेन**. **मध्यम** is any one that is in the middle. And **भीमसेन** is **मध्यम**, because he is in the middle with **धर्म** on one side and **अर्जुन** on the other. The Pandavas, *i. e.* the sons of Pandu, are, strictly speaking, five in number, and from that standpoint **भीम** cannot become **मध्यम** or the middle one, he then being second in rank and not the third, which is the middle figure. In conformity with this view it is **अर्जुन** who becomes **मध्यम**; and he is even styled accordingly in several places. *Cf.* **प्रणमति पितरौ वां मध्यमः पांडवोऽयम्**.— **वेणीसंहार**. Act V. But throughout the whole of the present play of Bhasa, **भीम** is styled as the **मध्यम पांडव**; and this expression can be defended and explained only by having recourse to a **लक्षणा**. Out of the five **पांडवs**, the sons of the father **पांडु**, the last two, *i. e.* **नकुल** and **सहदेव** were born from the mother, **माद्री**, and the first three, *i. e.* **धर्म**, **भीम** and **अर्जुन**, were born from the mother **कुंती**. So when this latter group of **कुंतीतनयत्वावच्छिन्नपांडवs** is kept in view, then only **भीमसेन** can become the **मध्यम पांडव**. The interest

of the whole play centres round the double entendre of the word मध्यम. And भीमसेन himself explains his मध्यमत्व later on in verse 28 with the words, भ्रातॄणामपि मध्यमः, where the two step-brothers, नकुल and सहदेव, are evidently intended to be excluded and only the three uterine brothers, धर्म, भीम and अर्जुन, are intended to be included.

व्यायोग. काव्य in general is divided into two classes, श्राव्य and दृश्य, out of which the latter, referring to dramatic performances (that are to be seen with eyes), is again sub-divided into ten different kinds of dramas, and व्यायोग is one of them. The ten sub-divisions are : नाटक, प्रकरण, भाण, प्रहसन, डिम, समवकार, ईहामृग, उत्सृष्टिकांक, व्यायोग and वीथी. The definition of a व्यायोग, as given by भरत in his नाट्यशास्त्र, is as follows :—

व्यायोगस्तु विधिज्ञैः कार्यः प्रख्यातनायकशरीरः ।
अल्पस्त्रीजनयुक्तस्त्वैकाव्यंकस्तथा चैव ॥ १३५ ॥

बहवश्च तत्र पुरुषा व्यायच्छंते यथा समवकारे ।
न च तत्प्रमाणयुक्ताः कार्या एकांक एवायम् ॥ १३६ ॥

नवदिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः ।
युद्धनियुद्धाकर्षणसंहर्षकृतश्च कर्तव्यः ॥ १३७ ॥

एवंविधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनिः ॥

अध्याय १८.

Some of the readings of these verses, as taken from the *Nirnayasagara* edition of the नाट्यशास्त्र, are very corrupt and unintelligible. वाग्भट, while defining व्यायोग in his काव्यानुशासन–अध्याय II, gives

these very verses, but with better readings. They run thus :—

व्यायोगस्तु विधिज्ञैः कार्यः प्रख्यातनायकशरीरः ।
अल्पस्त्रीजनयुक्तस्त्वेकाहकृतस्तथा चैव ॥
बहवश्च तत्र पुरुषा व्यायच्छंते यथा समवकारे ।
न तु तत्प्रमाणयुक्तः कार्यस्त्वेकांक एवायम् ॥
न च दिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः ।
युद्धनियुद्धाधर्षणसंघर्षकृतश्च कर्तव्यः ॥
एवंविधस्तु कार्यो व्यायोगो दीप्तकाव्यरसयोनिः ॥

हेमचंद्र also quotes these very verses from भरतनाट्य-शास्त्र for defining व्यायोग, and writes his own gloss on them in the following manner :—व्यायोगः पुनर्डिमस्यैव शेषभूतो दिव्यनायकाभावात् केवलमत्रोदात्तस्य राजादेर्न नायकता । अपि त्वमात्यसेनापतिप्रभृतेर्दीप्तरसस्य । अत एव प्रख्यातनायकेत्यत्र उदात्तग्रहणं न कृतम् । शरीरमितिवृत्तम् । प्रख्यातो नायकः शरीरं च यत्र स तथा । अल्पश्च स्त्रीजनश्च तेन युक्तः । चेट्यादिना न तु नायिका-दूत्यादिभिः । कौशिकीहीनत्वात् । **एकाहकृत इति** । एकदिवसनिर्वर्त्य यत्कार्यं तत्कृतम् ॥ **यथा समवकार इति** । द्वादशेत्यर्थः । तावदंक-परिमाणाशंकामतिदेशात्प्रत्यासत्त्या वा प्रसक्तां वारयितुमाह । **एकांक एवेति** । एवकारेण एकाहचरितविषयत्वान्न्यायप्राप्तमेवात्रैकांकत्वमित्याह । —ननु प्रख्यातनायकशब्देन किमत्र गृहीतमित्यतिप्रपंगं शमयति । **न चेति** । चो भिन्नक्रमः । दिव्यैर्देवैर्नृपैर्ऋषिभिश्च नायकैर्न निबद्धोऽयं भवती-त्यर्थः । ननु कस्मादयं व्यायोग इत्याह । **युद्धनियुद्धेति** । व्यायोगे युद्ध-नियुध्दप्राये युज्यंते पुरुषा यत्रेति व्यायोग इत्यर्थः । संघर्षः शौर्यविद्याकुल-धनरूपादिकृता स्पर्धा । दीप्तं काव्यमोजोगुणयुक्तम्, दीप्ता रसा वीररौद्राद्याः तदुभयं योनिः कारणमस्य ।

दशरूप of धनंजय defines व्यायोग thus in the follow-ing verses:—

ख्यातेतिवृत्तो व्यायोगः ख्यातोद्धतनराश्रयः ।
हीनो गर्भविमर्शाभ्यां दीप्ताः स्युर्डिमवद्रसाः ॥

अस्त्रीनिमित्तसंग्रामो जामदग्न्यजये यथा ।
एकाहाचरितैकांको व्यायोगो बहुभिर्नरैः ॥

Vishwanatha, in his साहित्यदर्पण, slightly modifies these verses and formulates his own definition of a व्यायोग in the following terms:—

ख्यातेतिवृत्तो व्यायोगः स्वल्पस्त्रीजनसंयुतः ।
हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रितः ॥
एकांकश्च भवेदस्त्रीनिमित्तसमरोदयः ।
कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥
राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः ।
हास्यशृंगारशांतेभ्य इतरेऽत्रांगिनो रसाः ॥

H H. Wilson, in his "Theatre of the Hindus" summarises the requisites of a व्यायोग thus :—The व्यायोग is a dramatic representation of some military transaction, in which no part of the interest is derived from female participation; the sentiment of love is consequently excluded from it, and it admits of no comic intermixture. It is restricted to one act, one action, and a duration of one day, and the hero should be a warrior or demi-god.

All these definitions, or rather descriptions, of a व्यायोग are almost alike. The principal features that constitute a व्यायोग according to भरत are six in number :

1 The hero should be a famous and well-known person.

2 The female characters should be few in number.

3 The male characters should be many.
4 There should be fighting and wrestling, (but it should not have its origin in the love of any woman).
5. It should consist of one Act only.
6 Its action should extend over the period of one day only.

Later writers, like धनंजय and विश्वनाथ, endorse these conditions, but add some more, namely, that it should be (१) हीनो गर्भविमर्शाभ्याम्, (२) कैशिकी-वृत्तिरहितः and (३) हास्यशृंगारशांतेभ्य इतरेऽत्रांगिनो रसाः.

All these conditions are fulfilled in the present play of मध्यमव्यायोग. For (1) the hero, भीमसेन, is sufficiently well-known. (2) The female characters are only two, *viz* ब्राह्मणी and हिडिंबा; (3) whereas the male characters are seven in number, *viz.* वृद्ध, प्रथम, द्वितीय, तृतीय, घटोत्कच and भीम together with the सूत्रधार in the beginning. (4) The fighting and the wrestling that is required by the rules has taken place between घटोत्कच and भीमसेन at about the end of the play. (5 & 6) And it consists of one act only and its action does not extend over more than the period of one day.

Instances of plays belonging to this category of व्यायोग are very rare in the extant Sanskrit literature. After giving the above-quoted definition of a व्यायोग in his साहित्यदर्पण, विश्वनाथ cites the instance of (1) सौगंधिकाहरण*. The text of this play

* It should, however, be noted that the writer of the play सौगंधिकाहरण himself nowhere gives the name of व्यायोग to his play. He calls it a प्रेक्षणक. (१) तेन कविना प्रणीतमभिनवं सौगंधिकाहरणं नाम प्रेक्षणकमस्माभिस्वभिनीतपूर्वमास्ते। (२) अस्य प्रेक्षणकस्य किंतु भवति श्राव्यत्वमेतावता। (३) समाप्तमिदं सौगंधिकाहरणं नाम प्रेक्षणकम्।

has been printed* in the काव्यमाला series, No. 74, and the student will do well to read it as a sort of further illustration of the characteristics of a व्यायोग. In the definition of व्यायोग from the दशरूप there occurs the line, अस्त्रीनिमित्तसंग्रामो जामदग्न्यजये यथा. From the general trend of the verse (2) जामदग्न्य-जय seems to be the name† of another व्यायोग, not discovered as yet. But the way in which धनिक has written his commentary on this line (अस्त्रीनिमित्तश्चात्रसंग्रामः। यथा परशुरामेण पितृवधकोपात्सहस्रार्जुनवधः कृतः।) does not encourage this view in the least. (3) धनंजयविजय is another play which is a व्यायोग, written by one कांचनाचार्य. It also is printed in the काव्यमाला series, No. 54, and has for its theme the story of the उत्तरगोग्रहण with अर्जुन for its hero. The poet himself calls it a व्यायोग in the sentence, तेन कृतो धनंजयविजयो नाम व्यायोगोऽभिनेतव्यः.

The word व्यायोग is derived from the root युज् with the prepositions वि and आ. धनिक derives and explains the word thus: व्यायुज्यन्तेऽस्मिन्बहव:पुरुषा इति

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*H. H. Wilson's conjecture about this play is wrong. He says: "The subject of this व्यायोग would seem to be the rape of a princess, named Saugandhika, only that the interest springing from such an event would contravene the rule that relates to female exclusion. Or it may refer to the conflict between वसिष्ठ and विश्वामित्र for the all-bestowing cow." The mistake was natural for a European, when the play was not found out and published. But from the contents of the play, now published, it is evident that its subject matter does not relate to the rape of any princess, nor to the conflict between वसिष्ठ and विश्वामित्र, but to the bringing of the सौगंधिक flowers from a certain lake in the गंधमादन mountains by भीमसेन.

†H. H. Wilson also takes the same view.

व्यायोगः, a kind of play wherein several male characters take part. Cf. व्यायोगो बहुभिर्नरैः; नरैर्बहुभिराश्रितः; and ननु कस्मादयं व्यायोग इत्याह । व्यायोगे युद्धनियुद्धप्राये युज्यंते पुरुषाः यत्रेति व्यायोग इत्यर्थः (हेमचंद्र)।

Now that both the words मध्यम and व्यायोग have been explained, it is easy to understand the compound word मध्यमव्यायोग, which means, मध्यमं उद्दिश्य विरचितः व्यायोगः मध्यमव्यायोगः ।

ततः प्रविशति सूत्रधार :—The usual practice of all the dramatists is to commence their plays with a नांदी and it is only when that नांदी is over that the सूत्रधार makes his entrance. भास differs from these dramatists in this respect that his plays commence directly with the entrance of the सूत्रधार; and this is the peculiar feature of the dramas of भास, which has been noticed by बाणभट्ट at the commencement of his हर्षचरित in the verse,

सूत्रधारकृतारंभैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

Other dramatists give the verses of नांदी first and then the stage direction नांद्यंते सूत्रधारः, which indicates that the नांदी verses are repeated by some person, other than the सूत्रधार, who is to enter after the नांदी is over. भास also gives the stage direction नांद्यंत ततः प्रविशति सूत्रधारः (It appears in this form in all the published plays of भास except the मध्यमव्यायोग, where नांद्यंते is omitted and ततः प्रविशति सूत्रधारः only is retained). But it is not preceded by any नांदी. It is not that there is nothing like a नांदी in the dramas of भास. Almost all the first

verses of his dramas have the appearance of a नांदी ; only that they come after the stage direction, नांद्यंते and are repeated by the सूत्रधार himself.

The following remarks of the साहित्यदर्पण on this point are worth noticing :—एषा नांदीति कस्याचिन्मतानुसारेणोक्तम् । वस्तुतस्तु 'पूर्वरंगस्य रंगद्वाराभिधानमंगम्' इत्यन्ये । ..... उक्त प्रकारायाश्च नांद्या रंगद्वारात्प्रथमं नटैरेव कर्तव्यतया न महर्षिणा निर्देशः कृतः । कालिदासादिमहाकविप्रबंधेषु च 'वेदांतेषु यमाहुरेकपुरुषम्' इत्येवमादिषु नांदीलक्षणायोगात् । उक्तं च । 'रंगद्वारमारभ्य कविः कुर्यात्' इत्यादि । अत एव प्राक्तनपुस्तकेषु 'नांद्यंते सूत्रधारः' इत्यनंतरमेव 'वेदांतेषु–' इत्यादिश्लोकलिखनं दृश्यते । यच्च पश्चात् 'नांद्यंते सूत्रधारः' इति लिखनं तस्यायमभिप्रायः । नांद्यंते सूत्रधार इदं प्रयोजितवान् । इतःप्रभृति मया नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

असुरवधूहृदयावसादः—The first verse, पायात्स वः &c., is benedictory in its character and purports to say that the foot of Hari may give protection to all. The particular position of the foot of Hari, that is meant here, must evidently be that, which it assumed, when in the वामन incarnation, after the first two steps, the foot was lifted up in the sky for the third time for being ultimately placed on the head of बलि. When this situation is borne in mind, the meaning of असुरवधूहृदयावसादः becomes clear. The foot of Hari, pending in the sky and waiting to descend on its prey, naturally caused depression and terror in the minds of the wives of the demons, who were the associates of बलि, as they feared that the foot would crush down बलि. असुरवधू should not be taken to refer to the wife of बलि. For according to the भागवतपुराण she, far from being afraid, was on the contrary glad that her

husband had the unique honour of satisfying the request of such an illustrious person as the God Vishnu himself. So, ' wives of other demons, or other wives of बलि, other than the chief queen, विंध्यावलि, ' should be the meaning of असुरवधू. अवसाद may be understood in the sense of अवसादक or the compound may be dissolved as असुरवधूहृदयानां अवसादः यस्मात् एतादृशः पादः—Notice the अनुप्रास in हृदयावसादः पादः.

कुवलयामलखड्गनीलः—कुवलयवत् अमलखड्गवच्च नीलः seems to be the meaning of the phrase. The blade of a bright and sharpened sword may appear to be नील ; also *cf.* असिः खलु तीक्ष्णः शिखिग्रीवामेचकः—चारुदत्त. I-15; but for नीलत्व a खड्ग is not the usual standard of comparison. And hence it may be conjectured that the original reading might be खंड instead of खड्ग. If this emendation is adopted, the meaning will be ' blue like a spotless collection of कुवलय lotuses.

यः प्रोद्यतः—*Cf.* अथांघ्रये प्रोन्नमिताय विष्णोरुपाहरत्पद्मभवोऽर्घ्यमम्बु दकम् । भागवत VIII. 21. 3.; and श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः. मेघदूत. 59.

त्रिभुवनैकमणेः—This expression is rather difficult to be explained. It can go only with हरेः in the second line. But the first two lines are complete in themselves. They have no आकांक्षा for any adjective from the third line, and yet to connect it with हरेः is not a very happy procedure. But there is no other way. Or it may he construed thus :—यः हरेः । कीदृशस्य पुनः हरेः । तर्हि त्रिभुवनैकमणेः हरेः । पादः प्रोद्यतः सन् रराज &c. In this case the word पाद,

coming in to stand by the side of its relative pronoun यः and having the double meaning of 'foot' and 'ray,' may give rise to a defective kind of रूपक based on श्लेष.

वैदूर्यसंक्रम इवांबरसागरस्य.—The idea is very beautiful. The dark-coloured foot of Hari, hanging down from the sky, is supposed to be as it were an offshoot of वैदूर्य (*Lapis lazuli*), springing from the ocean in the form of the sky. The अलंकार is an उत्प्रेक्षा based on रूपक. But there seems to be a serious flaw in the beauty of this अलंकार. For as a matter of fact वैदूर्य never grows out of an ocean. It is the coral (प्रवालं प्रवलते अब्धेरूर्ध्वम्) that grows there. वैदूर्य (*Lapis lazuli*) is a mineral substance (विदूरे गिरौ भवतीति.) Metre वसंततिलका.

एवमार्यमिश्रान्विज्ञापयामि । अये किं नु खलु &c. This particular method of introducing the subject matter of his plays has been used by भास in no less than altogether eight out of his thirteen published plays ; १ मध्यमव्यायोग, २ दूतवाक्य, ३ दूतघटोत्कच, ४ कर्णभार, ५ ऊरुभंग, ६ अभिषेक, ७ पंचरात्र and ८ बालचरित. Cf. also अये किं नु खलु मद्विज्ञापनानंतरमार्तानां कुररीणामिवाकाशे शब्दः श्रूयते । ... भवतु ज्ञातम् ।—विक्रमोर्वशीयम् Act. 1

2 **भोस्तात ! को नु खल्वेषः** । Strictly speaking, these words from behind the scenes ought to have appeared first before अये किं नु खलु... शब्द इव श्रूयते to justify that remark. Again, the question here arises as to who it is that utters these words. From the use of the word तात therein, the first idea that occurs to the mind is that the sentence must have been uttered by one of the three

sons of the old Brahmin. But this conjecture cannot be correct and consistent. The usual practice in such प्रस्तावनाs is that whenever any words are uttered behind the scenes, they are uttered by him who enters the stage and speaks immediately after the next scene opens. For instance, 'आर्याः परित्रायध्वं परित्रायध्वम् । यः सुरपक्षपाती यस्य वांबरतले गतिरस्ति is uttered by the अप्सरस्s on the stage at the commencement of the first act of विक्रमोर्वशीयम् and it is they alone who must have uttered those words behind the scenes also. The same is the case with the opening speech of भीमसेन in वेणीसंहार and of चाणक्य in मुद्राराक्षस. And भास also observes the rule, which is nothing more than a rule of consistency, in दूतवाक्य, दूतघटोत्कच, कर्णभार, ऊरुभंग, अभिषेक, पंचरात्र and बालचरित. Similarly the first speaker, after the introduction is over in मध्यमव्यायोग, is the old Brahmin, केशवदास, and it must therefore, be he alone, whose words we hear from behind the curtain. The सूत्रधार also takes the same view. For, does he not say in speech No. 3, अस्य भोःशब्दोच्चारणात् अयं ब्राह्मणः केन चित् त्रास्यते इत्यत्र न संशयः? Herein he clearly attributes the expression beginning with भोः to the old Brahmin, केशवदास, the father, the reference to whom (by the word ब्राह्मण and द्विज) is again continued in speech No. 5. Therefore, the speech No. 2 behind the curtain must be that of the old Brahmin and must also be identical with speech No. 6. But No. 6 does not and cannot contain the word तात, and, therefore, that word must be eliminated from speech No. 2 also, as it gives an inconsistent and inconvenient reading.

3 **भोःशब्दोच्चारणात्**-From the way in which the word भोः is uttered. But it is not that the word भोः only is uttered in a tone of fear, but necessarily all the words, भोस्तात (or rather भोः) को नु खल्वेषः, must have been uttered in the same tone. And from the tone of all the words, indicative of fear, the सूत्रधार must have come to know that the Brahmin was being terrified by some demon. Under these circumstances the faulty use of the word भोः alone (instead of all the words) may be attributed to the convenience of the metre, which is अनुष्टुभ्. Construe and explain the verse thus :—

'भोः को नु खल्वेषः' इत्यादि शब्दाः येन भीत्यतिशयद्योतकेन स्वरेणोच्चार्यन्ते तस्मात्स्वरात्स्पष्टं विज्ञायते यथा अयं ब्राह्मणः केनचित् निर्विशंकेन पापचेतसा त्रास्यते इति ।

5 **दृढं विज्ञातम्**.—Notice the three stages, (1) अंग, पश्यापि (2) भवतु विज्ञातम् and (3) हंत दृढं विज्ञातम् by which the सूत्रधार arrives at the complete knowledge of the facts. The first is only a beginning of the attempt. In the second stage he only knows that a certain Brahmin is being harrassed, but does not as yet know by whom. And it is only in the third stage as the persons are drawing near that he knows the complete truth, that it is घटोत्कच who is harrassing the Brahmin. The production of the successive knowledge was quite in keeping with the order, in which the *Dramatis personæ* were moving towards the stage. For, observe the next stage direction ततः प्रविशति...केशवदासः पृष्ठतो घटोत्कचश्च.

पांडवमध्यमस्य.—कुंतीतनयत्वाच्छत्रपांडवेषु यः मध्यमः भीमः तस्य. It is true that, in मध्यमव्यायोग, भीमसेन ought to be,

somehow or other, made to bear the name मध्यम; but in other places also, where there is no such exigency, भास uses the term पांडवमध्यम to designate भीमसेन. *Cf.* अये एतत्खलु...पांडवमध्यमस्य भीमसेनस्य...महाराज-दुर्योधनस्य च...प्रवृत्तं गदायुद्धम्—ऊरुभंग.

हिडिबारणिसंभूतो राक्षसाग्निः—अरणि (dual, इत्यर्त्याग्नियते: or अग्नेर्योनिः) consists of two pieces of शमी wood, by the mutual friction of which the sacrificial fire is produced. The word is both masculine and feminine, but it should be taken here to be of the latter gender to suit the requirements of the रूपक.

The episode about the love of भीमसेन and हिडिंबा and the birth of घटोत्कच is very interesting and is fully detailed in the आदिपर्व of महभारत, अ. 154 and and 155. The derivation of the word घटोत्कच is given thus in 155. 38. घटो ह्यस्योत्कच इति माता तं प्रत्यभाषत । अब्रवीत्तेन नामास्य घटोत्कच इति स्म ह ॥ The commentary on this is: घट इति । घटसादृश्याद् घटः शिरः । घटः समाधि-भेदे ना शिरः कूटकटेषु चेति मेदिनी । ह स्पष्टम् । अस्य पुत्रस्य उत्कचः विकेशः केशहीनः यतस्ततो घट उत्कचो यस्येति योगाद् घटोत्कच इति नामा-ब्रवीत् । But मध्यमव्यायोग has तरुणरविकरप्रकीर्णकेशः and कनक-कपिशकेशः.

निशिचरानुचरः—निशिचरः अनुचरः यस्य. Who is followed by the demon. Cf the following stage direction, ततः प्रविशति...केशवदासः पृष्ठतो घटोत्कचश्च.

व्याघ्रानुसारचरितः—व्याघ्रानुसार is the pursuit (of a bullock) by a tiger. The word चरित after व्याघ्रानुसार does not afford a good reading. The same phrase occurs in another play of भास, *viz.* चारुदत्त Act I-9

with a slightly different variant. The line there is व्याघ्रानुसारचकिता हरिणीव यासि. From the close similarity, nay, identity, of the two expressions one is confirmed in the belief that चरित must be a mistake of the copyist and that चकित must be the correct reading. The metre of the verse is वसंततिलका and the अलंकार रूपक. The उपमेयs and the उपमानs of the रूपक may be arranged and balanced thus :—

तरुणैः श्रांतैः सुतैः परिवृतः संत्रस्तवत्सकः	सदारः सधेनुः	वृद्धो द्विजः वृषभः	निशिचरानुचरः व्याघ्रानुसारचरितः	आकुलतामुपैति

When both the sides of the रूपक are thus stated and compared, the fault comes to light at once. The रूपक is complete in all respects except in the case of तरुणैः श्रांतैः सुतैः परिवृतः. Its counterpart, संत्रस्तवत्सकः, is appropriate inasmuch as the young calves should naturally be terrified when their parent bullock is being pursued by a tiger. But the same skill of naturalness is not shown by the poet in the use of the adjectives of सुतैः, तरुणैः & श्रांतैः serve no purpose and are quite inappropriate. Some adjective, showing fear, ought to have been used.

स्थापना.—The word means foundation, base, introduction. साहित्यदर्पण has, पूर्वरंगं विधायैव सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत्काव्यमास्थापयेत्ततः ॥ Although the other details in this verse are not exactly fulfilled in the play, still the function of स्थापना is referred to in it. भास uses the word स्थापना in altogether eleven plays of his, whereas he uses no such expression at all in बालचरित, and uses the word प्रस्तावना

in कर्णभार. The प्रतिज्ञायौगंधरायण has आमुखम् as a V. L. for प्रस्तावना.

6 **तरुणरवि** = Young sun, not much advanced in the sky. If the reading be अरुणरवि, the meaning will the 'reddish sun.' Both the readings are equally good. **तरुणरविकरप्रकीर्णकेशः** may mean तरुणरविकरवत् प्रकीर्णाः केशाः यस्य, or तरुणरविकरवत् (आरक्ताः) प्रकीर्णाश्च केशाः यस्य.

सतडिदिव घनः &c. The complexion of his body was dark and he wore a golden necklace round his neck. He, therefore, appeared to be like a dark cloud with flashes of lightning in the middle: Cf सतडिदिव पयोदः &c. occurring in प्रतिज्ञायौगंधरायण IV. 4. and also with युगनिधने प्रतिमाकृतिर्हरस्य Cf. युगपरिणामसमुद्यतो यथार्कः. अभिषेक III. 2.

There is a recognized rule to the effect that मनुष्या मौलितो वर्ण्या देवाश्चरणतस्तथा. And it will be seen that the description of the person of घटोत्कच is carried on in this verse and in the following two verses also almost in conformity with this rule. The father and his first two sons (7 & 8) describe घटोत्कच almost in a similar strain. The description, therefore, of the different parts of the body of घटोत्कच may be analysed and summarised in this way.

Speakers.	Parts described.
वृद्ध (6)	केश, अक्षि.
प्रथम (7)	अक्षि, वक्षः, केश, वाससू, वर्ण & दंष्ट्रा.
द्वितीय (8)	दंष्ट्रा, नासा, बाहु and वर्ण.

Parts described.		Their description.
1	केश	(6) तरुणरविकरप्रकीर्ण and (7) कनककपिश.
2	अक्षि	(6) भ्रुकुटिपुटोज्वलपिंगलायत and (7) ग्रहयुगलनिभ.
3	नासा	(8) लांगलाकार.
4	दंष्ट्रा	(7) पांडरोद्वृत्त and (8) कलभदशनसदृश.
5	वक्षः	(7) पीनविस्तीर्ण.
6	बाहु	(8) करिवरकरसदृश.
7	वर्ण	(7) तिमिरनिवहसदृश and (8) नीलजीमूतसदृश.
8	वासस्	(7) पीतकौशेय.

Compare with this the description of घटोत्कच from the महाभारत:

प्रजज्ञे राक्षसी पुत्रं भीमसेनान्महाबलम् ।
विरूपाक्षं महावक्त्रं शंकुकर्णं बिभीषणम् ॥
भीमनादं सुतं श्रेष्ठं तीक्ष्णदंष्ट्रं महाबलम् ।
महेष्वासं महावीर्यं महासत्त्वं महाभुजम् ॥
महाजवं महाकायं महामायमरिंदमम् ।
दीर्घघोणं महोरस्कं विकटोद्बद्धपिंडिकम् ॥ आदि. 155.

The metre of the verse तरुणरविकर &c is पुष्पिताग्रा and the अलंकार is उपमा and उत्प्रेक्षा.

7 **भोस्तात**—Here the word तात is quite appropriate, as the son is addressing this speech to the father. But it is utterly inappropriate in the case of speech No 2, as is shown above, although the word तात is sometimes used as a term of endearment even by elderly persons in addressing their juniors.

ग्रहयुगलनिभाक्षः—Whose two eyes are reddish and ominous like a pair of planets. No particular planets seem to be intended here. Amongst the nine planets there is no recognised pair of planets except that of राहु and केतु. But as they are not actually existing bodies, they cannot here become the उपमान. Or the sun and the moon may be taken by the word ग्रहयुगल; but they are not necessarily of evil tendency, which should be the intended meaning in the description of a demon, especially under circumstances like the present. But if that point is disregarded, ग्रहयुगल may mean the sun and the moon. And भास sometimes does make use of such उपमानs. Cf. नेत्रे चंद्रदिवाकरौ &c. अभिषेक VI 30.

कपिश=Reddish brown. कपेर्मर्कटस्येव वर्णोऽस्त्यस्य कापिशः। क्षीरस्वामी.

कौशेय—Made of silk. कौशेयं कृमिकोशोत्थम्—अमर.

उद्वृत्तदंष्ट्रः—This same expression occurs in अभिषेक I. 13. in the description of काली as संदष्टोष्ठश्चंडसंरक्तनेत्रो मुष्टिं कृत्वा गाढमुद्वृत्तदंष्ट्रः।

जलगर्भः—जलं गर्भे यस्य स जलगर्भः जलधरः. The complexion of the body of घटोत्कच was dark and in the midst of all that darkness the only white colour visible was that of the tusks that protruded out of the mouth; and this suggested the उत्प्रेक्षा in the line नव इव जलगर्भः &c., inasmuch as the cloud also is dark and the lunar disk is bright and curved. Cf. असौ हि दत्वा तिमिरावकाशमस्तं व्रजत्युन्नतकोटिरिंदुः। जलावगाढस्य वनाद्विपस्य तीक्ष्णं विषाणाग्रमिवावशिष्टम् ॥ मृच्छ. III. 6. The metre is मालिनी.

8 The three descriptions about घटोत्कच in the successive three verses 4, 5 and 6, are really monotonous. Every one coming and depicting the demon almost in the same strain is tiresome. And from that standpoint the three characters of the three brothers are quite superfluous, when one would have been sufficient. But in spite of this drawback they are purposely introduced into the play. The interest of the whole play turns on the pivot of the word मध्यम, which the student will come to know, as he proceeds with the story. And we cannot have a मध्यम brother, unless we have an elder brother and a younger brother. And hence arises the necessity of having the three brothers at any cost. But in the succeeding portion the poet has, it must be admitted, taken care to produce a sort of variety in the speeches of the three brothers. प्रथम, द्वितीय and तृतीय are the names, once assigned to them, and the same names must be retained as the names of the speakers at the commencement of their respective speeches. But in speech No. 87 we find मध्यम substituted for द्वितीय. Though both are identical, still in the list of the *dramatis personæ* there is no such character as मध्यम, and hence it must be replaced by the word द्वितीय in No 87.

कलभ is the young cub of an elephant. कलभः करिशावकः—अमर. कलो भाति, कं लभते वा कलभः or करेण दंडेन भातीति कलभः.

करिवरकरबाहुः—करिषु मध्ये यो वरः स करिवरः तस्य करः करिवर-

करः, करिवरकरसदृशौ बाहू यस्य स करिवरकरबाहुः. A similar phrase occurs in मृच्छ. VII. 5, where the reading is करिकरसमबाहुः सिंहपीनोन्नतांसः &c.

हुतहुतवहदीप्तः—हुतं देवान्प्रति वहतीति हुतवहः, हुतश्चासौ हुतवहश्च हुतहुतवहः तद्वद्दीप्तः—The belief is that fire carries the oblations thrown into it to the gods and hence it is called हुतवह. Again ordinarily fire may be blazing or dormant; but when oblations are burning in it (हुत), it is necessarily bright, and hence हुतहुतवह. And besides the repetition of हुत serves to give rise to the शब्दालंकार of अनुप्रास. The adjective हुतहुतवहदीप्तः also prepares the ground for the beautiful उत्प्रेक्षा in the next line, त्रिपुरपुरानिर्हंतुः शंकरस्येव रोषः. The anger of the God Siva was the cause of the consumption with fire of the three cities of the demon called त्रिपुर. The immaterial रोष is personified and it is supposed that the shining घटोत्कच appeared as if he were nothing less than the wrath of S'anker burning to reduce to ashes the cities of त्रिपुर. Cf. क्रोधो महेश्वरमुखादिव गां प्रपन्नः—बालचरित II. 4 भीम=terrible, The metre is मालिनी.

वज्रपातोऽचलेंद्राणाम्—न चलंति ते अचलाः पर्वताः तेषामिंद्राः मुख्याः अचलेंद्राः महापर्वताः, तत्पक्षच्छेदनकारकः वज्रपातः इत्यर्थः. Once the mountains had wings and like birds they flew here and there in the sky and grew insolent. Indra, therefore, cut down their wings by means of his thunderbolt.

पतत्रिन्—A bird; पतत्राणि (wings) विद्यंते येषु ते पतत्रिणः. With the two lines श्येनः सर्वपतत्रिणां and मृगेंद्रो मृगसंघानाम् Cf. मृगाणां च मृगेंद्रोऽहं वैनतेयश्च पक्षिणाम्. भगवद्गीता X 30.

मृत्युः पुरुषविग्रहः—घटोत्कच appeared to be so terrible

that he was thought by the third son to be death itself in the form of a human being. विग्रह = body. Cf. तयी विग्रहवत्येव समग्रध्यात्मविद्यया. मालविका I. 14 ; and त्रातुं लोकानिव परिणतः कायवानस्त्रवेदः, क्षात्रो धर्मः श्रित इव तनुं &c. उत्तरराम. VI ; and also सत्यं शौलं च भक्तिश्च येषु विग्रहवत् स्थितम्. प्रतिमा IV. 4 ; and मृत्युरिवावतीर्णः—बालचरित V. 3. The metre is अनुष्टुभ् and the अलंकार is रूपक.

10 **ब्राह्मणी** is a female of the Brahmin sect, here the wife of केशवदास. Notice that in the play of चारुदत्त also his wife is called simply ब्राह्मणी (Act III) by भास. In Sankrit plays females and lower servants are to use the Prakrit language. *Cf.* स्त्रीणां तु प्राकृतं प्रायः—दशरूप. In this play ब्राह्मणी and हिडिंबा, both females, are the only characters that use the Prakrit language. The number of the speeches of the ब्राह्मणी is six and that of the speeches of हिडिंबा eleven ; so the total number of the Prakrit speeches in the whole of the play is only seventeen.

11 **किं यासि**—Verses, similar to this, with this same expression in the beginning, occur in चारुदत्त and मृच्छ. I.

किं यासि धावसि &c. किं यासि बालकदलीव विकंपमाना &c. and किं त्वं पदैर्मम पदानि विशेषयंती व्यालीव यासि &c.

मद्भयविनाशित &c.— मम भयेन विनाशितः धैर्यस्य सारः (essence) स्थिरांशः (सारो बले स्थिरांशे च—अमरः) यस्य.

वित्रस्तदारसुत &c —वित्रस्ताः भीताः ये दाराश्च (दारयंति भ्रातृनिति दाराः) सुताश्च तेषां रक्षणे हीना क्षीणा नष्टा शक्तिः यस्य स संवृद्धः.

तार्क्ष्याग्रपक्ष &c.—तृक्षस्य नाम कश्यपस्य मुनेः अपत्यं तार्क्ष्यः गरुड; तस्य ये अग्रगताः पक्षाः । पवनवेगाधिक्यजननमग्रपक्षेत्यनेन सूचि-

तम् । तज्जनितपवनेन उद्धतः उत्थापितः प्रज्वलितः रोषः वह्निरिव यस्य । अत एव च यः तीव्रः संजातः स इत्यर्थः ।

रोष is anger. The idea of the birth of anger is here supported, no doubt, by the use of the words, **पवन**, **उद्धत** and **वह्नि**; but it is not at all consistent with the context. In the **उपमेयवाक्य** the expression **मद्भयविनाशितधैर्यसारः** indicates the presence of the sentiment of fear and not of anger; and the same sentiment is expected to be expressed in the **उपमानवाक्य**. Besides, when a **गरुड** comes down to pounce upon a serpent, the serpent will naturally be overpowered by fear and not by anger. For what will be the use of its anger, even if it gets angry to a certain extent. *Cf.* **नागीव यासि पतगेंद्रभयाभिभूता**—चारुदत्त. I. 11.

°**रोषवह्नि**—The last letter of this line is short (इ). But the last letter of a line, though short, is allowed and regarded to be long. But it must be remembered that, although it is allowed, it is after all a fault. But the fault might have been very easily removed if the reading were ° **रोषवह्निः**.

कलत्रसहितः—Notice that on the **उपमेय** side **दार** and **सुत** are referred to in **वित्रस्तदारसुतरक्षण** &c., whereas on the **उपमान** side only **कलत्र** is mentioned. Hence the **उपमा** is faulty. The metre is **वसंततिलका**.

12 **विमर्श**=thoughtfulness. He told his wife and sons not to be afraid of the demon, because (**हि**) his words appeared to be thoughtful.

13 This speech of **घटोत्कच** must have been spoken by him **स्वगतम्**, as he cannot make the Brahmin aware of the hesitation of his mind.

द्विजोत्तमाः पूज्यतमाः पृथिव्याम्. Cf. चेटी–किं नु खलु कश्चिद् ब्राह्मणदारकः । गणिका–पूजनीयः खलु स जनः। चारु० II; and देवदूतः–ननु ब्राह्मणवचनाद् गृह्यताम् । कर्णः—ब्राह्मणवचनमिति । न मया अतिक्रांतपूर्वम् । कर्णभार.

च—च—The two चs show the antithesis. He respects Brahmins, but he has to apprehend them now out of a greater degree of reverence for his mother. Cf. यदिदं दारुणं कर्म निंदामि च करोमि च । चारु. III. 14.

अपनीतशंकम्—अपनीता शंका यस्मिन्कर्मणि यथा स्यात्तथा. The metre is इंद्रवज्रा.

14 **जलक्लिन्न**—seems to be an imaginary name.

अनपेतराक्षसम्—न अपेताः अनपेताः, अनपेताः अनपगताः संपूर्णत्वेन अविनष्टाः राक्षसाः यस्म त् एतादृशं राक्षसैर्व्याप्तं वनमित्यर्थः ।

15 **मध्यस्थवर्णः**—This is an expression which is difficult to be explained. Most probably the reading must be corrupt. But even as it stands, some consistent meaning can be extracted from it by comparing similar expressions, if they are found anywhere else. In चारुदत्त IV. चेटी says to सज्जलक–किं त्वं शंकितवर्ण इव; and in प्रतिमा I सीता says हंजे, अवदातिका परिशंकितवर्णेव दृश्यते. The meaning of both these sentences is clear. वर्ण, originally meaning complexion, has by लक्षणा come to mean, in the above two passages, face, look, countenance. So शंकितवर्ण or परिशंकितवर्ण means 'one who has a suspicious look.' Now the same word वर्ण occurs in मध्यस्थवर्ण, and should have the same meaning of 'look or countenance.' Hence मध्यस्थवर्ण would literally mean 'one whose countenance is standing in the

middle' (probably of two extremities.) The wife saw that, after coming to know that their danger proceeded from a demon, the face of her husband became quite blank. She expected that he would either show courage himself or cry for help from others. He did neither. And not knowing what course to follow, he stood undecided between the two extremes; and, therefore, his wife naturally asked him, किमिदानीमार्यो मध्यस्थवर्ण इव दृश्यते. *Cf.* धर्मस्नेहांतरे न्यस्ता बुद्धिर्दोलायते मम । अभिषेक VI. 21. T. Ganapatishastri says, मध्यस्थवर्ण इव क्षत्रिय इव. Such a meaning seems to have no connection with the context. On the contrary with the meaning of indecision, that is suggested above, the following speeches (Nos. 16, 17 and 18) are perfectly in agreement. For the old Brahmin says, (16) "What else can I do, if I should not remain undecided?" And then a show of courage being out of question, the wife naturally suggests (17) that they should cry for help. But the eldest son intervenes (18) and observes that in the lonely forest there was none to seek help from. Notice the beautiful conversations and contrivances through which the poet is skilfully driving the reader into the midst of the plot. With भवति, कस्य वयं विक्रोशामः *Cf.* मातः संहर बाष्पवेगमधुना कस्यामतो रुद्यते । नागानंद IV. 10.

18 **तिमिरोत्करप्रभैः**—तिमिरस्य उत्कराः राशयः तेषां प्रभेव प्रभा येषां तैः. Mountains which appeared to be like so many heaps of darkness.

नगप्रकारैः—नगानां पर्वतानां प्रकारैः उच्चनीचलघुविस्तीर्णाद्यनेकप्रकारकैः पर्वतैरित्यर्थः । प्रकारौ भेदसादृश्ये इत्यमरः. Although

प्रकारः can be explained in this way, प्राकार seems to be the appropriate word, for ramparts of mountains would be best suited to shut out the external regions.

समाकुलांतरम्—समाकुलं व्याप्तं अंतरं अंतर्गतो भूमिभागः यस्य एतादृशम्

निवासाभिमतम् &c. मनस्विनां निवासाय अभिमतम्. An instance of एकदेशीयान्वय like देवदत्तस्य गुरुकुलम्. *Cf.* वनमधिगम्य मनस्विनो वसन्ति. स्वप्न. I. 5. The metre is वंशस्थ.

19 **विगतः**—Gone, disappeared.

शंके—This is not the proper word here. मन्ये would have been better. He means to say, 'I hope the hermitage is near' and not 'I fear (शंके) the hermitage is near.'

पांडवास्तु—पांडवाश्च would have been a better reading. तु is unnecessary, as no contradiction is to be shown.

युध्दप्रियाः—युध्दं प्रियं येषां ते.

शरणागतवत्सलाः—शरणमागता ये तेषु वत्सलाः कृपालवः इत्यर्थः.

दीनेषु पक्षपतिताः—पक्षे पतिताः पक्षपतिताः Fallen to the side of, belonging to, taking or supporting the side of. The more usual expression is पक्षपातिनः. दीनेषु पक्षपतिताः = दीनानां यो पक्षः तस्मिन् पतिताः. Again this is an instance of एकदेशीयान्वय.

कृतसाहसाः—कृतं साहसं यैः—Who have done adventurous deeds and have thus proved their fitness to undertake any fresh case of the relief of the distressed. Cf. शूरेषु यामि गणनां कृ साहसोऽस्मि.—पंचरात्र 1.29.

एवंविधप्रतिभयाकृतिचेष्टितानाम्—एवंविध = like that of घटोत्कच. प्रतिभय–प्रतिगतं भयेन प्रतिभयं । कुगतिप्रादयः इति समासः ।

दारुणं भीषणं भीष्मं घोरं भीमं भयानकं । भयंकरं प्रतिभयं रौद्रं तूग्रमभी त्रिषु ॥ इत्यमरः । भास uses this word very frequently. आकृति is the natural form of the body and चेष्टित is the action done with the body. Dissolve: आकृतिश्च चेष्टितं च आकृतिचेष्टिते । एवंविधे प्रतिभये आकृतिचेष्टिते येषाम् ।

यथार्हम्—अर्ह = worth, price. अर्हमनतिक्रम्य यथा स्यात्तथा. Metre : वसंततिलका.

20 **तत्र**=पांडवाश्रमे (from speech No. 19).

22 **शतकुंभ**—क्षीरस्वामी, in explaining the word शातकौंभ (gold), says शतकुंभे गिरौ भवं शातकुंभम्. But शतकुंभ, as the name of any kind of यज्ञ, is not given anywhere. It may be fanciful and invented by the poet for the purpose of his play, meaning a sacrifice wherein a hundred pitchers of water are used for the ablution.

अनुभवितुम्.—Cf. पुत्रोपनयनानुभवनार्थम् infra speech No. 93; and भवतो यज्ञमनुभवितुमनागत इति—पंचरात्र I. 139.

धौम्य was the religious preceptor of the Pandavas.

23 **हंत हताः स्मः**—Because the Pandavas, not being at home, cannot be called out to give any assistance to them.

25 Because भीमसेन is equal to all the Pandavas. *Cf.* प्रतिमा I.

कांचुकीयः—परित्रायतां परित्रायतां कुमारः ।

रामः—आर्य, कः परित्रातव्यः ।

कां०—महाराजः ।

रामः—महाराज इति । आर्य ननु वक्तव्यम् एकशरीरसंक्षिप्ता पृथिवी रक्षितव्येति ।

26 च has here the sense and force of तु (but). The sum total of the information supplied by प्रथम is : शतकुंभं नाम यज्ञमनुभवितुं महर्षेर्धौम्यस्याश्रमं पांडवा गताः । अश्रम-परिपालनार्थमिह स्थापितः मध्यमः । स चाप्यस्यां वेलायां व्यायामपरिचयार्थं विप्रकृष्टदेशे । Although all these questions and replies apparently serve no purpose, as nobody is forthcoming to relieve the Brahmins, still they are intended to prepare the ground for the future incidents.

27 व्यपश्रयिष्ये. भास's meaning of the verb श्रि with वि and अप can be determined to be 'requesting' by comparing other passages, in which he uses different formations of the same root. *Cf.* कांचुकीयः· भवति, महती खल्वस्य व्यप.श्रयणा । कथं प्रतिजानीमः । स्वप्न. I; and द्रोणः—दक्षिणेति । भवतु । भवतु । व्यपश्रयिष्ये तावद् भवन्तम् । दुर्योधनः—कथमाचार्योऽपि व्यपश्रयिष्यते । पंचरात्र. I. 59-60.

28 *Cf.* अलं महीपाल तव श्रमेण of कालिदास.

29 The reading of the first sentence here is quite unintelligible. The general sense, however, from the context appears to be: It is after all a request, it may be granted or not, it does not cost us anything. We shall at least try.

घटोत्कच is dejected (in No. 13) to see that he has to do an unfair act of apprehending a Brahmin, and he continues to be in that mood of dejection upto No. 29; and during that interval the intervening conversation takes place between the Brahmin, his wife and his first son; and now the conversation turns to घटोत्कच from भोः पुरुष &c.

32 घनप्रदेशे—The locative should be construed with परिसृत्य.

चारित्र-चरित्रमेव चारित्रम्. Good behaviour, chastity.

बलाबलं परिज्ञाय—बल and अबल here do not mean physical strength or weakness. The phrase may be translated thus: weighing the pros and cons; considering the arguments for and against. Cf. कौंजायनः- तत्र बलाबलचिंतायां स्वामी प्रमाणम्- अविमारक I.

The sum and substance of the condition proposed by घटोत्कच is that if one boy is offered to him, then the lives of the father, mother and the two remaining sons can be saved. The metre is अनुष्टुभ्.

33 अपसद्—Vile, wretched. राक्षसानामपसदः राक्षसापसदः.

श्रुतवान्—Learned in the Vedic lore.

पुरुषादः—पुरुषमत्तीति.

Verse 13 contains two interrogative adverbs, किम् and कथम्. One being sufficient, the other becomes redundant.

निर्वृति—Pleasure, happiness. The metre is अनुष्टुभ.

35 एष एव &c.—From the above verse, No. 14, of घटोत्कच, it seems, the old Brahmin takes up only the last portion—विनाशमुपयास्यामि, and gives the ready retort, एष एव मे निश्चयः यदहमेव विनाशमुपयास्यामि.

कृतकृत्यम्—कृतं कृत्यं कर्तव्यं येन एतादृशम्.

राक्षसाग्नौ—राक्षस एव अग्निः तस्मिन्. The metre is अनुष्टुभ्.

36 Cf. भर्तृनाथा हि नार्यः-प्रतिमा I. 25. with पतिमात्रधर्मिणी &c.

गृहीतफलेन—गृहीतं फलं येन तादृशेन. Which has experienced all the sweets of this life. Cf. कृतकृत्यं शरीरं मे. supra 35. Also compare the similar words of a Brahmin's wife in बकवधपर्व, अ. 158:

यदर्थमिष्यते भार्या प्राप्तः सोऽर्थस्त्वया मयि ।
कन्या चैका कुमारश्च कृताहमनृणा त्वया ॥
भुक्तं प्रियाण्यवासानि धर्मश्च चरितो महान् ।
त्वत्प्रसूतिः प्रिया प्राप्ता न मां तप्स्यत्यजीवितम् ॥

कुलं—Their whole family was on the point of being extint, if the compromise was not agreed to. For if the sons were killed, their future progeny was stopped.

37 With the sentiment in this speech cf. अवध्यां स्त्रिय-मित्याहुर्धर्मज्ञा धर्मनिश्चये । धर्मज्ञान् राक्षसानाहुर्न हन्यात्स च मामपि ॥ 31. अ. 158, बकवधपर्व, महाभारत.

42 **मम प्राणैः**. निजप्राणैः or आत्मप्राणैः would have been better. **गुरुप्राणान्**. The lives of the elders But he was saving the lives not only of his father and mother, but also of his two younger brothers. Therefore, गुरुप्राणान् may be taken to mean 'lives of great value or importance.'

43 **गुरुवृत्तिमनुस्मर**.—In conformity with the context this sentence should be taken to mean: You should bear in mind the duties of an elder brother, according to which you should bear the burden of the family and take service from the younger brothers. ज्येष्ठ एव तु गृह्णीयात् पित्र्यं धनमशेषतः । शेषास्तमुपजीवेयुर्यथैव पितरं तथा ॥ ज्येष्ठेन जातमात्रेण पुत्रीभवति मानवः । पितृणामनृणश्चैव स तस्मात्सर्वमर्हति ॥ मनु. IX.

44 The third son is addressing his words to both of his elder brothers (आर्यौ), and yet in the first line of the verse 18 he makes a statement which has reference to the eldest brother only (ज्येष्ठो भ्राता &c.) But in view of the context

ज्येष्ठो भ्राता should be interpreted by लक्षणा to include the second as well as the first son. ब्रह्मवादिभिः—ब्रह्म वदन्तीति ब्रह्मवादिनः तैः.

गुरूणां प्राणरक्षणम्—गुरूणां प्राणानां रक्षणम् (एकदेशीयान्वय).

45 **गुरूणां प्राणरक्षणात्**—The ablative denotes हेतु here. प्राणरक्षणाद् हेतोः यास्यामिः—I offer myself for the purpose of saving the lives of my elders; cf. न मे शृणोति वचनं सुहृदां शोककारणात्. अभिषेक. III. 13.

47 When, after a discussion, the eldest son seemed to have established his claim, the father reserves the eldest son as his favourite and the mother the youngest, and thus the poet skilfully secures his object of keeping the middle son unclained by anybody in order to give घटोत्कच the opportunity of claining him with great dramatic effect.

50 **परिरक्षिताः** = परिरक्षिताः भविष्यंति.

कालस्नेहस्तु दुर्लभः—कालस्नेह is the friendship of death, love for death, readiness for dying. For a similarly strange idea of friendship compare दारिद्र्य शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युषित्वा &c. मृच्छ. I. 38. द्वितीय means to say that one gets very rarely such an opportunity of showing our preference for death.

51 **अहो खजन** &c.- घटोत्कच seems to ignore what is said in the line बंधुस्नेहात् &c. and directs his attention mainly to धन्योऽस्मि यत् &c. and bases his present remark, अहो &c., on that, when he finds the boy exultant for having got the opportunity of offering his life for others.

53 **विनिमाय**—This is a gerund from the root मे 1st

A. with वि and नि, meaning ' to return, exchange, barter (प्रणिदाने).

गुरुवत्सल–गुरुषु वत्सलः.

अकृतात्मदुरावापम्–अकृतात्मभिः पापैः दुःखेन अवाप्तुं शक्यं, साधुजनैरेव प्राप्यामितरैः प्राप्तुमशक्यमित्यर्थः ।

57 Notice how one and the same root परिष्वज् is used here in three different senses.

61 In speeches from 52 to 61 it is strange to find that none of those, who were a short time before wrangling for dying for others, hindered the middle boy, when he was taking leave before finally going away ; on the contrary they are all giving him a hearty send-off quite complacently.

64 जलाशय इव दृश्यते.—He did not know positively that there was a lake. Something appeared like it. And, therefore, he said so.

मे.—Cf. the use of मम in 42.

प्रकल्पितपरलोकस्य.—प्रकल्पितं निश्चितं परलोकं प्रति गमनं यस्य.

Observe the apparently insignificant trick of the poet of sending away the boy for drinking water, whence arises the necessity of bawling out his name loudly.

65 How was he allowed to go by घटोत्कच ? Would he not run away ? The vocative दृढव्यवसायिन् solves the question. घटोत्कच knew that the boy was of such a firm resolution that he would not run away. The vocative is purposely used to convey all these ideas. Cf. चारुदत्तः—सखे दृढोऽस्य निश्चयः। तत्पृथिव्यां सर्वविद्वांसेषु कुलपतिरयं क्रियताम् । मृच्छ. X

आहारकालः—It must have naturally been about the noon time.

67 **वंशपर्वत**, same as **कुलपर्वत**. They are **महेंद्रो मलयः सह्यः शुक्तिमान् ऋक्षपर्वतः । विंध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥** Any one of them may be meant here to support the श्लेष in वंशपर्वत. Just as a great mountain may happen to have three peaks, so the family of this Brahmin has got three sons. And now that the middle son is to die, it is tantamount to the fall of the middle peak of the great mountain. **त्रीणि शृंगाणि यस्य स त्रिशृंगः**. The **अलंकार** is रूपक.

तरुणतानुरूपकांते—तरुणतायाः तारुण्यस्य अनुरूपा शरीरकांतिर्यस्य.

नियमपर—ब्रह्मचर्याश्रमविहिताः ये नानाविधाः नियमाः तेषां परिपालने दक्ष इत्यर्थः.

अध्ययनप्रसक्तबुद्धे—वेदस्वाध्यायाध्ययने प्रकर्षेण सक्ता बुद्धिर्यस्य.

पुष्पितः—The boy has many good qualities, as a tree has got many good flowers. Cf. **आपूर्णश्च कलाभिरिदुरगलो यातश्च राहोर्मुखं निर्वृत्तश्च फलेग्रहैर्दुमवरो दग्धश्च दावाग्निना । मालती.**

The **अलंकार** is **उपमा** and the metre **पुष्पिताग्रा**.

Note that this speech is purposely lengthened with two verses in it, that some time might elapse between the going of the boy and his not coming soon, in order to justify **घटोत्कच**'s remark, **चिरायते** &c. in 68.

69 **अतिराक्षसम्**—**राक्षसमतिक्रांतमतिराक्षसम्** The cruelty of demons is proverbial, no doubt. But it also has some limit. And this act of yours, viz. telling a father himself to call his son to be despatched to death, transgresses even that limit and is unbecoming even for a **राक्षस**.

70 कथं रुष्यति । मर्षयतु मर्षयतु भवान् । The same words occur again infra 122.

71 न शक्यं श्रोतुम्. The same expression occurs in स्वप्न. IV.

72 युक्तं भोः—Although the old Brahmin taunts घटोत्कच with the words अतिराक्षसं खलु ते वचनम् (69), still, really speaking, घटोत्कच is all along behaving in a very gentle manner. When the Brahmin is not willing to disclose the name of his middle son, घटोत्कच is not at all angry with him, but on the contrary he meekly even approves his reply with the words युक्तं भोः, and patiently turns to other quarters for getting the necessary information, and asks the eldest son about it, who gives utterance to the words तपस्वी मध्यमः (73). And what should be the meaning of these words? When the eldest son is seeing that his father flatly refuses to tell the name of his middle son, is it likely that he (the eldest son) will give the required name at once without any hesitation or coercion? The eldest son, seeing that opposition was useless, perhaps thought of using equivocation and uttered the word मध्यम. Now the name मध्यम was partially true and partially false. It was true so far as the second son, being born in the middle of the other two, was मध्यम. But it was false, because, मध्यम not being the real proper name, his brother would not answer to it, if called out. But घटोत्कच, with the simplicity of his greatness, takes मध्यम, as soon as he hears the word, to be the name of the boy, and, thus very easily falling

into the trap, prepared by the equivocation, and calling out loudly by that name, he is in a short time confronted—not by the middle son--but by भीमसेन ! In connection with this suggestion about the equivocation *cf.* the speeches of the eldest son (Nos. 24 and 26). Also notice that none of the relatives among themselves call the middle boy anywhere by the name of मध्यम, and that when he reappears on the stage (No. 87), he does not make any reference to his having come in response to the call by his name. Compare the well-known instance of equivocation from the महाभारत, which is thus summarised in a verse in the वेणीसंहार: अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा स्वैरं शेषे गज इति किल व्याहृतं सत्यवाचा. III.

74 **मध्यम इति सदृशमस्य.**—घटोत्कच does think that मध्यम is the real name of the boy and proceeds further to pass a remark on it that it is an appropriate name.

अहमेव यास्यामि. As no other persons were willing to assist him in the nefarious act, घटोत्कच naturally says, I myself (अहमेव) shall do the needful. यास्यामि means 'I shall go.' But the context does not warrant this sense. The context requires 'the bawling out of the name.' And, therefore, the right reading might perhaps be वक्ष्यामि or वाश्यामि instead of यास्यामि. Though the root वाश् is 4th Conj. Atm., still in मृच्छकटिक IX. 10 we find a different use in रुक्षस्वरं वाशति वायसोऽयम्, where the root is 1st Conj. Parasm. If this emendation is not to be accepted, then यास्यामि

will have to be interpreted as meaning 'I myself shall have to go forth to call the boy.'

75 The masterly manner in which the ground has been prepared for the entrance of भीमसेन is simply marvellous.

खगशतविरुते—खे आकाशे गच्छंतीति खगाः । तेषां शतानि खगशतानि । तेषां खगशतानां विरुतं ध्वनिः यत्र एतादृशे ।

द्रुमगहने—द्रुमैर्वृक्षैः गहने समाकीर्णे । दृढसंकटे = दृढं यथा स्यात्तथा अतिशयेनेत्यर्थः संकटे व्याप्ते.

तारं.—A sound, which could be heard over and above the warblings of hundreds of birds, must necessarily have been very loud (तार). मनोज्वर = literally fever of the mind, but figuratively, concern, anxiousness, solicitude, affection.

बहुसदृशो हि धनंजयस्वरस्य.— Family likeness of intonation, like the similarity of external features, seems to be a favourite theme with भास. *Cf.* सुमंत्रः — जयतु महा (इत्यर्धोक्ते सविषादम्) अहो स्वरसादृश्यम् । मन्ये प्रतिमास्थो महाराजो व्याहरतीति । प्रतिमा III; and कस्यासौ सदृशतरः स्वर पितुर्मे गांभीर्यत्वरिभवतीव मेघनादम् । यः कुर्वन् मम हृदयस्य बंधुशंकां सस्नेहश्रुतिपथमिष्टतः प्रविष्टः ॥ प्रतिमा IV. 6.

But it may be asked, why is the sound of घटोत्कच said to be similar to that of अर्जुन. The explanation is : No good poets, and especially no good Sanskrit poets, will ever say directly what they have really to say They will always be suggesting their mearings by innuendoes. घटोत्कच's voice is similar to that of अर्जुन; but अर्जुन's voice is similar to that of भीम ; and from this it is suggested

that there must exist some relationship between the two. The metre is पुष्पिताग्रा.

76 **उच्चैः शब्दापयामि**.—Loudly calling out for a person at a distance is among the things that are prohibited in a drama.

दूराह्वानं वधो युद्धं राज्यदेशादिविप्लवः ।
विवाहो भोजनं शापोत्सर्गौ मृत्यू रतं तथा ॥
दंतच्छेद्यं नखच्छेद्यमन्यद् व्रीडाकरं च यत् ।
शयनाधरपानादि नगराद्यवरोधनम् ।
स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः ॥ &c.

77 **सिंहास्यः** &c.—सिंहस्य आस्यं वदनं तदिव आस्यं यस्य सः । सिंहस्य दंष्ट्रा इव दंष्ट्रा यस्य । मधु मद्यं मदिरा तत्सदृशे नयने यस्य । स्निग्धश्चासौ गंभीरश्च कंठो यस्य । बभ्रुः पिंगला भ्रूः यस्य । श्येनस्य नासा इव नासा यस्य । द्विरदपतिर्गजेंद्रः तस्य हनुरिव हनुर्यस्य । दीर्घाश्च विश्लिष्टाश्च प्रकीर्णा इत्यर्थः केशाः यस्य । व्यूढं संहतं घनं उरः यस्य । काठिन्ये दार्ढ्ये वज्रसदृशः मध्यभागः यस्य । गजेषु यः वृषभः श्रेष्ठः तस्य गतिरिव गतिर्यस्य । लंबश्चासौ पीनश्च तौ लंबपीनौ अंसश्च बाहुश्च यस्य । घटोत्कच has been described in 6, 7 and 8; compare those descriptions with the present one. In the last line of the verse, भीमसेन, from the different features described above, draws a twofold inference that the person described must have a राक्षसी for his mother and a hero of uncommon prowess in the whole world for his father. सिंहास्यः, सिंहदंष्ट्रः, बभ्रुभ्रूः, श्येननसः, द्विरदपतिहनुः and दीर्घविश्लिष्टकेशः—these epithets point to the idea of राक्षसीजत्व, where as the remaining ones indicate that he must be the son of some great warrior. Mark how gradually भीमसेन is being led to recognise the identity of his son The metre is लगधरा.

80 **कनकताल**—Cf. अस्माद् वनात् कनकतालवनैकदेशान्निर्धावितः । प्रतिज्ञा II. 2; and हैमं ताल भवनमभूदत्र तस्यैव राज्ञः । मेघदूत.

गरुडपक्षविलिप्तपक्षः—1st पक्ष- wings (of गरुड); 2nd पक्ष- the two sides (of the body of विष्णु). The compound is an adjective of विष्णु and means, in short, 'विष्णु who rides on गरुड.' When गरुड is flying through the air, his wings naturally move up and down, and in their upward motion they touch the right and left sides of the body of विष्णु. Cf. गरुड-पृष्ठनिविष्टदेहम्-ऊरुभंग 60; and आनीयतां स विहगवाहनमात्रविस्मितो दूतः-दूतवाक्यम्.

विकसित &c.-विकसितं यदंबुजं तस्य पत्रे इव नेत्रे यस्य. This adjective may go either with विष्णु or with भीम. But compare विष्णुर्वा विकसितपुंडरीकनेत्रः-अभिषेक I. 10. The metre is वसंततिलका.

82 **किं भवानपि मध्यमः**—Because घटोत्कच upto this time was labouring under the impression that the second son of the Brahmin only was called by the name of मध्यम.

83 It is very difficult to explain the मध्यमत्व of भीम in all the different respects to which he refers in verses 28 and 29, except in respect of भ्रातृणामपि मध्यमः.

86. **मध्यमस्त्विति संप्रोक्ते**-What was uttered (संप्रोक्त) was not मध्यमः इति, but मध्यम इति. For in calling the middle boy the vocative was used and not the nominative. T. Ganapati Shastri suggests the emendation 'भो मध्यमेति संप्रोक्तं.'

87 The name of the speaker of this speech is given as मध्यमः. It should be द्वितीयः Vide notes to No, 8 supra,

पाद्मिन्याम्.—पद्यते लक्ष्मरित्रेति पद्मं । तानि पद्मानि अस्यां संतीति पाद्मिनी तस्याम्. Before going near, the second son naturally referred to it only as a जलाशय (64); but when he has returned after actually seeing it, he changes the name and calls it a पाद्मिनी and also its water as पद्मपत्रोज्ज्वल. आत्मनैवात्मनः &c.—As he was about to die and go to the next world, he himself offered water (by way of निवापांजलि) to himself, since he had no son to perform that rite after his death. However, cf. जीवन्नेवात्मनः श्राद्धं कुर्यादन्येषु सत्स्वपि.—बौधायन.

88 **प्राप्तवान्**—प्राप्त is sufficient and the termination वत् is redundant. Cf. प्राप्तोऽस्मि (87).

91 **वायुरिव.**—The element of वायु (air) is always living, is for ever in existence (except at the time of प्रलय), and is thus long-lived. Also वायु was the father of भीमसेन and to offer a benediction to a son that he will be like his father is but natural and appropriate.

93 **कुरुजांगल.**—This is same as कुरुक्षेत्र and occurs frequently in that sense in the महाभारत. Cf. also कथमालक्षितः पौरैः संत्रासः कुरुजांगलान् । उन्मत्तमूकजडवद्विचरन् गजसाह्वये ॥ भागवत I. 4. 6.

यूपग्राम and उद्यामकग्राम appear to be imaginary names; and even if they be real ones, it is not possible to identify them now.

माठरसगोत्रः. समानं गोत्रमस्येति सगोत्रः । माठरेण समानं गोत्रं यस्य स माठरसगोत्रः. Sometimes the स, representing समान, is dropped as माठरगोत्रः; but माठरसगोत्रः is more correct. Cf, कौशिकसगोत्रः; and तत्रभवतो युष्मत्सगोत्रस्य कण्व-

स्यापराद्धोऽस्मि. शाकुं. VII; also वैश्यसगोत्रः—स्वप्न. VI. पाराशरिः सात्यव्रतो माठरो बादरायणः— त्रिकांडशेष.

पुत्रोपनयनानुभवनार्थम्—उपनयन is the thread ceremony, whereby a young boy is brought near the ब्रह्मचर्याश्रम and the study of the Vedas. For the use of the word अनुभवन cf. supra 22 and पंचरात्र I.

सकलत्रः—कलत्रं श्रोणिभार्ययोरित्यमरः. केशवदास is here accompanied not only by his wife (कलत्र) but also by his sons, and yet he says सकलत्रोऽस्मि प्रस्थितः, as if the word कलत्र can include all the members of the family, like कुटुंब. भास uses the word कलत्र to express the meaning of ' wife ' only in स्वैरं हि पश्यंतु कलत्रमेतत् &c. प्रतिमा I 29. *Cf.* also कलत्रसहितो भुजगो यथार्तः supra.

94 **अरिष्टः**—रिष्, 1 or 4 P., means to injure. रिष्ट=injured. अरिष्ट=uninjured. भीमसेन not only formally says ' your way may be unmolested, ' but actually removes the obstacle of घटोत्कच from his path.

95 **सजलः &c.**—जलेन सहितः सजलः कृष्णवर्णः इत्यर्थः । जलं ददातीति जलदः । सजलश्चासौ जलदश्च सजलजलदः । तद्वद् गात्रं यस्य । *Cf.* तिमिरनिवहवर्णः (7) and नीलजीमूतवर्णः (8) supra.

पद्मपत्रायताक्षः—पद्मस्य पत्रे इव आयते दीर्घे अक्षिणी यस्य. Cf. with this the description of the eyes of भीमसेन in विकसितांबुजपत्रनेत्रः (80 supra). But also notice that these same पद्मपत्रायत eyes of घटोत्कच are once described as भ्रुकुटिपुटोज्वलपिंगलायत (6) and भ्रूयुगलनिभ (7) supra.

मृगपतिगतिलीलः—गतेर्गमनस्य लीला शोभा गतिलीला । मृगपतेः गतिलीलेव गतिलीला यस्य सः. Cf. गजवृषभगतिः 77 supra.

त्वद्विधानां समक्षम्—त्वद्विधानां can perhaps go with

विगतशंकः; but समक्षं cannot stand alone; and hence it has to be construed with समक्षम्. But there is no propriety in saying that the demon is attacking 'in the presence of persons like you,' when त्वत्समक्षम् would have been simple and sufficient. The metre is मालिनी.

98 **परास्यसि**—There must have been some confusion with regard to this reading. However, as it stands, it means, 'why do you trouble the Brahmin?' T. Ganapati Shastri explains परास्यसि as meaning निरस्यसि.

पुत्रनक्षत्र &c. पुत्राः एव नक्षत्राणि तैः कीर्णस्य । कांता कमनीया चासौ प्रभा च कांतप्रभा ज्योत्स्ना इत्यर्थः । पत्नी एव कांतप्रभा ज्योत्स्नास्थानीया यस्य । वृद्धस्य is a श्लिष्ट word, and has two meanings. As applied to विप्र, वृद्ध means 'old in age;' but when it is an adjective of चंद्र, it means the full moon of पौर्णिमा, on which day the lunar eclipse takes place. If the boys are the stars, the wife the moonlight, and the old Brahmin the full moon, then घटोत्कच is राहु. रहयति भुक्त्वा चंद्रमिति राहुः. *Cf.* राहुवक्त्रांतरगता चंद्रलेखेव शोभते—दूतवाक्यम् 7; and किं द्रष्टव्यः शशांकोऽयं राहोर्विदनमंडले—बालचरित I. The अलंकार in भवान् राहुरिवागतः is उपमा, based on the रूपक in the remaining portion of the verse.

99 By अथ किम्, घटोत्कच means to admit that he is like राहु in respect of the Brahmin family. But after a thought he finds that that position is lower; for similarity is always necessarily somewhat less than complete identity. He, therefore, changes his mind and says राहुरेव. He rejects the

उपमा and accepts the रूपक. *Cf.* पद्मावती–आर्यपुत्र, सदृशी खल्वियमार्यायाः । राजा–न सदृशी । सैवेति मन्ये । स्वप्न. VI.

100 निवृत्त &c.–निवृताः व्यवहारः यस्य तादृशः. All of his transactions, functions, emotions have stopped owing to old age. सर्वापराधेऽवध्यत्वात् Cf. न जातु ब्राह्मणं हन्यात् सर्वपापेष्वपि स्थितम् । राष्ट्रादेनं बहिः कुर्यात्समग्रधनमक्षतम् ॥ न ब्राह्मणवधाद् भूयानधर्मो विद्यते भुवि । तस्मादस्य वधं राजा मनसापि न चिंतयेत् ॥ ३८०–१ अ. ८ म. स्मृ.; and अयं हि पातकी विप्रो न वध्यो मनुरब्रवीत्. मृच्छ. IX. 39. Also cf. सर्वापराधेष्ववध्याः खलु दूताः––अभिषेक III.

102 आत्मगतम् or स्वगतम् and प्रकाशम् are thus defined in साहित्यदर्पण.अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतं ।सर्वश्राव्यं प्रकाशं स्यात्। When भीमसेन heard the bold reply and the blank refusal, न मुच्यते (101), he got a rude awakening, and was forcibly led to inquire who the person might be that had the audacity of disobeying the command even of भीमसेन; and hence he asks कस्य पुत्रेणानेन भवितव्यम्. Really speaking, from a general standpoint he ought to have asked the question केनानेन भवितव्यम् simply instead of कस्य पुत्रेणानेन भवितव्यम्. But some unknown and indistinct chain of thought was passing through his mind. Already some coincidences had struck him. जनयति च मनोज्ञवं स्वरोऽयं बहुसदृशो हि धनंजयस्यास्य and सुव्यक्तं राक्षसीजों विपुलबलयुतो लोकवीरस्य पुत्रः – these sentiments were working upon his mind all along, while from 79 to 102 he was outwardly engaged in a conversation with the old Brahmin and the young घटोत्कच And now again he was put in mind of सौभद्र by the exceptional audacity of घटोत्कच who possessed also the good qualities of all the पांडवs. And under the mystic

influence of all these incidents भीमसेन happens to put (though to himself only) the question, whose son he might be. Compare with the whole of this scene the incidents in the sixth act of उत्तररामचरित and the seventh act of शकुंतल.

गुणतस्करः—Cf. हंज को नु खलु स आर्यचारुदत्तस्य गुणाननुकरोति । चारु. II; क इदानीमार्याया मनोरथांतरस्य गुणांश्चोरयित्वोज्जयिनो-मलंकरोति । मृच्छ. II; and प्रभाचोरं चक्षुः—भर्तृहरि.

For शौंडीर्य meaning 'pride' cf. अस्मत्समक्षं हि वधंतरे ना शौंडीर्यभावान्न भजेत मूर्खम् । मृच्छ. VIII. 30.

सौभद्रस्य स्मराम्यहम्. Vide the note on 75 supra and cf. अतिशयितसुरासुरप्रभावं शिशुमवलोक्य तवैव तुल्यरूपम् । कुशिकसुतमखद्विषां प्रमथे धृतधनुषं रघुनंदनं स्मरामि ॥ उ. रा. च. V.

103 Note that the word पिता is not brought in here for giving भीमसेन an opportunity to ask directly who his (घटोत्कच's) father was. The solution of that question is a long way off still. The poet will come to it by and by. The present use of the word पिता is only a stepping stone to come to the question about the mother. With ब्रवीति यदि मे पिता cf. प्राप्ते च राजकार्ये पितरमप्यहं न जानामि.—मृच्छ. VI. 15.

तथा ह्येष—हि (यतः) is meaningless here. तथाप्येष would certainly be a far better reading, best adapted to bear out the contrast indicated by यदि.

मातुराज्ञया—Vide 32 supra.

104 **गुरुशुश्रूषुः**—गुरु here has reference to the mother.

माता किल &c. The first line can be construed in two ways; (I) मनुष्याणां विषये माता किल दैवतानां दैवतम्. (II) मनुष्याणां विषये तथाच दैवतानामपि विषये माता किल दैवतम्. The

first gives a good meaning, but the word च becomes redundant; in the second, च connects the two genitives, मनुष्याणाम् and दैवतानाम्; but the sense is not agreeable.

पुरस्कृत्य—Having placed (before our eyes), obeying, following.

वयमेतां दशां गताः— This refers to the loss of kingdom and the residence in the forest. This is all very well from the standpoint of the great regard shown for the mother. But it is difficult to see how कुंती's order was responsible for the misery of the पांडवs.

107 **कौरव्य**—कुरुषु भवं कौरव्यम्, born from the कुरुs. Cf. कौरव्याः पशवः and अनिःशेषितकौरव्यं न पश्यसि वृकोदरम्.-वेणीसं. I. पूर्णेन द्यौरिवात्मना—पूर्णेन here serves no special purpose in the उपमा. For आत्मन् meaning 'the moon' T. Ganapati Shastri quotes आत्मार्कचंद्रवाताग्नि जीवेषु परमात्मनि from केशवस्वामी.

108 **मनश्चैवास्य कीदृशम्**.—Here also, as in some other places, the reading seems to be faulty. The general sense, however, is sufficiently clear. All other qualities of his are like those of his paternal uncles. (पितृभिः सदृशम्-पितृणां रूपेण सत्त्वेन बलेन च सदृशम्); but his mind is void of compassion for the people; how is it?

110 **गृह्यताम्** &c. When all the words are supplied, the complete sentence will be त्वया तव पुत्रः गृह्यताम्, which, however, should be त्वया निजपुत्रः गृह्यताम्. *Cf.* notes on 42 supra.

111 **त्यक्ताः**—Not yet actually abandoned, but offered and fixed to be abandoned.

112 क्षत्रिय &c. Cf. द्विजो भवान् क्षत्रियवंशजा वयम्। पंचरात्र I. 25.

113 The words एवं, क्षत्रियोऽयम्। तेन गर्वः। भवतु, इममेव हत्वा नेष्यामि, seem to be uttered (आत्मगतम्) and अथ केनायं वारितः (प्रकाशम्). In इममेव हत्वा नेष्यामि, the idea of killing भीमसेन seems unnecessary and at least premature. He was willing to come of his own accord, instead of the Brahmin boy. And again in 117 घटोत्कच also says simply तेन हि भवानेवागच्छतु. If he had in his mind the idea of killing him, he would have said, तेन हि भवन्तमेव हत्वा नेष्यामि. घटोत्कच is never unnecessarily cruel. It is true that he thrice (133, 135 and 140) says later on कथमनेनापि न शक्यते हंतुम्. But that was when he was exasperated by the insult given to his father in 132. And it will be wrong to infer from it that घटोत्कच thought of killing him in cold blood even at the stage of 113, when there was no provocation, and when भीमसेन had not uttered even his first obdurate and obstinate sentence अतिवीर्यबलं नानुगच्छामि as yet.

118 अतिवीर्यबलम् &c.—According to what भीमसेन said in 110 (वयमेनमनुगमिष्यामः), he was willing to go, no doubt. But he was, very naturally, not willing to follow one who commanded and claimed superiority in strength. If घटोत्कच is stronger, भीमसेन says, let him carry me forcibly; or if he is weaker, let him confess his inferiority, and I am ready to accompany him. A trial of strength accordingly did take place in the contest that ensued; and घटोत्कच, being resourceless, had to confess his defeat and remind भीमसेन of his previous

promise (पूर्वसमय) implied in 118, viz. अनतिवीर्यबलमनुगच्छामि. And then भीमसेन at once says: समय इति । एष स्मरामि । गच्छाग्रतः ।

122 **सर्वाः प्रजाः** &c. The practice might have been perhaps in use in the time of भास; but in the literature of later days, reference to any such usage is rarely met with. घटोत्कच asks the question किं मां प्रत्यभिजानीते भवान् (119) with a view to intimate that his prowess is very great and that he can take him away very easily. भीमसेन, however, takes it, or rather mistakes it, in its literal sense, and replies मत्पुत्र इति जाने. The revelation was certainly premature, though designed for another purpose. घटोत्कच got angry at it. And भीमसेन had to find protection under the cover of the strange privilege, real or feigned, of the क्षत्रियs to call other persons by the appelation of पुत्र. घटोत्कच, saw through all this and noticed that भीमसेन was simply quibbling and using subterfuges to gloss over his mistake, and rightly taunted him with the words, भीतानामायुधं गृहीतम्, meaning thereby that भीमसेन had taken recourse to prevarication which is the usual weapon (method) of cowards.

124 **शपामि** &c. भीमसेन was quibbling no doubt, as said above; but it was not certainly due to fear. And thus when a weak and vulnerable point is found in the words, भीतानाम् &c. (123), of घटोत्कच, भीमसेन assails him, in शपामि सत्येन &c., with a retort bristling with the bitterest sarcasm.

ज्ञातुं-भवत्समीपे.—Ablative instead of the locative ought to have been used here. Cf. किमेतद्भो भयं नाम

भवतोऽद्य मया श्रुतम् । भीतानामभयं दातुं समुत्पन्नो महीतले ॥ बाल-चरित III. 8. The metre is उपजाति.

126 **आयुधमिति**:—Do you say, I should take up my weapon ? For a similar use of इति Cf. समय इति 144 infra; ब्राह्मणवचनमिति—कर्णभार. किंकृतोऽयं संभ्रम इति—दूतघ. ; and ब्राह्मणेनेति—पंचरात्र II.

गृहीतमेतत् Even without taking up any weapon, he says गृहीतम् because of the fact, अयं तु दक्षिणो बाहुरायुधं सदृशं मम

Cf. **भीमसेनः**—सहजौ मे प्रहरणं भुजौ पीनांसकोमलौ ।
तावाश्रित्य प्रयुध्येयं दुर्बलैर्गृह्यते धनुः ॥

अभिमन्युः—बाहुरक्षौहिणी यस्य &c. पंचरात्र II-55-6.

वयं व्यपाश्रित्य रणं प्रयामः शस्त्राणि चापानि रथाधिरूढाः ।
द्वावेव दोर्भ्यां समरे प्रयातौ हलायुधश्चैव वृकोदरश्च ॥ पंचरात्र III. 14.

वयमपिच भुजायुधप्रधानाः किमिह सखे भवतापि शंकनीयाः । अवि. II.

आरिष्टवर्षभः—तेन हि गृह्यतां स्वजातिसदृशं प्रहरणम् ।

दामोदरः—प्रहरणमिति । हं भोः ।

गिरितटकठिनांसावेव बाहू ममैतौ प्रहरणमपरं तु त्वादृशां दुर्बलानाम् ।
बालच. III. 11.

आर्यकः—भीमस्यानुकरिष्यामि शस्त्रं बाहुर्भविष्यति. मृ. VI. 17.

129 The relationship between the father and the son was wrongly being introduced in 120. It is only here that the revelation is finding its artistic outlet. Cf. किं भवान् मध्यमस्तातस्तस्यैतत् सदृशं वचः. पंच II. 56.

130 Mark that in 129 घटोत्कच with due deference uses the full name, भीमसेन, of his father; but in 130 भीमसेन purposely shortens it into भीम only, as a sort of diminutive, to belittle the great hero and show his disregard that his son might be the

more excited. भास appears to have borrowed his idea in यदि ते शक्तिरस्ति बलात्कारेण मां नय (118 supra) and in अथ कोऽयं भीमो नाम (130) from the speeches of हनूमान् in the सौगंधिकाहरणपर्व of the महाभारत-वनपर्व 147.

हनूमानुवाच ।

नास्ति शक्तिर्ममोत्थातुं व्याधिना क्लेशितो ह्यहम् ।
यद्यवश्यं प्रयातव्यं लंघयित्वा प्रयाहि माम् ॥ ७ ॥

भीम उवाच ।

निर्गुणः परमात्मा तु देहं व्याप्यावतिष्ठते ।
तमहं ज्ञानविज्ञेयं नावमन्ये न लंघये ॥ ८ ॥

यद्यागमैर्न विद्यां च तमहं भूतभावनम् ।
क्रमेयं त्वां गिरिं चैव हनूमानिव सागरम् ॥ ९ ॥

हनूमानुवाच ।

क एष हनुमान्नाम सागरो येन लंघितः ।
पृच्छामि त्वां नरश्रेष्ठ कथ्यतां यदि शक्यते ॥ १० ॥

Cf. दुर्योधनः—तात, कस्तावदर्जुनो नाम । धृतराष्ट्रः—पुत्र, अर्जुनमपि न जानीषे ।—दूतघटोत्कच ; and कोऽयं मध्यमो नाम—पंचरात्र II. 157.

विश्वकर्ता—विश्वस्य कर्ता may be either विष्णु or ब्रह्मा. शक्तिधर = शक्तेर्धरः. षाण्मातुरः शक्तिधरः कुमारः क्रौंचदारणः । अमर. With the verse शिवः &c. cf. किं वासुदेवः शवपत्तनेशः कुंतीसुतो वा जनमेजयो वा । चारु. I. 12 ; and इंद्रो वा शरणं तेऽस्तु प्रभुर्वा मधुसूदनः । अभिषेक. I. 12.

134 **न व्याघ्रं धर्षयेद् वने.**—वने is redundant here. Cf. न व्याघ्रं मृगशिशवः प्रधर्षयंति । प्रतिमा. V. 18.

135 **नियुद्ध**=नियतं युद्धम्. नियुद्धं बाहुयुद्धेऽथ तुमुलं रणसंकुले इत्यमरः ।

136 **गज इव** &c. The अलंकार is उपमा. Although पार्श्वैः and भुजाभ्याम् are in different numbers, it cannot be regarded as a fault.

137 **शत्रुपक्षः** = Enemy's side. दुर्योधन's शत्रुपक्ष is the side of the पांडवs. On that side heroes like घटोत्कच,

heroes who could compete even with भीमसेन, were mustering strong. भीमसेन himself tested the prowess of घटोत्कच in a combat and found it to be of a very high type. He was inwardly delighted that he was defeated by and was in the grip of his son for a time. He was glad to see that his son had developed his strength to such an extent. But notice that he does not directly refer to that personal feeling of joy, but suggests it by thinking of utilizing that strength of his son to the discomfiture of the Kauravas and by warning Duryodhana to be careful in future. It is a very fine instance of ध्वनि.

139 **दृष्टसारः** –सारो बले स्थिरांशे च – अमरः. Although this compound can be dissolved either as दृष्टः सारः येन or as दृष्टः सारः यस्य, still the latter dissolution should be adopted here, as घटोत्कच's strength only was seen so far, and भीमसेन's was to be seen as yet. Cf. नगरपरिचितोऽहं रक्षिणो ज्ञातसाराः – अवि. III. 2. The metre is मालिनी.

140 **कुतः खल्वापः**—Water was required here for आचमन by way of purification before reciting the मायापाश-मंत्र. But who could give it to घटोत्कच, who was alone on his side? It is really a very grand and admirable idea that he here calls upon a mountain to give water, just as if he were a servant in waiting. And the wonder is that the inanimate mountain obeys the order and supplies the water. The mountain probably knew that घटोत्कच was no respector of the stability and greatness of his race. He had just seen the head of another mountain

severed from the body and hurled away (133). He, therefore, readily executed the order by opening a vein in its body and offering the fresh water of some spring hidden inside. And घटोत्कच also was much delighted to find the stream of water flowing at his word (हंत स्रवति). An unpoetic and matter-of-fact man would have said, 'घटोत्कच went to some mountain water and performed his आचमन there.' It requires a great stretch of imagination and purity of mind in poets, as in *Yogins*, to order and get our work done by the inanimate objects. This practice of asking for water is peculiar to भास, who has used it in most of his plays except one or two.

न गमिष्यसि—गन्तुं समर्थो न भवसि बद्धत्वात्.

शक्रध्वज—A post with a flag erected in honour of इंद्र, and perhaps made to stand by means of stretching the several ropes attached to it, like the pole of a tent. The festival is said to be celebrated on the 12th day of the first fortnight of the month of भाद्रपद. Cf. एवं यः कुरुते यात्रामिंद्रकेतोर्युधिष्ठिर । पर्जन्यः कामवर्षी स्यात्तस्य राज्ये न संशयः ॥ चतुरस्रं ध्वजाकारं राजद्वारे प्रतिष्ठितं। आहुः शक्रध्वजं नाम पौरलोके सुखावहम्॥ गजाकारं चतुःस्तंभं पुरद्वारे प्रतिष्ठितम् । पौराः कुर्वंति शरदि पुरुहूतमहोत्सवम् ॥

141 As compared with घटोत्कच's elevated conception in भो गिरे आपस्तावत्, भीमसेन's method is quite flat and dull. भीमसेन appropriately orders one of the boys to bring water, and it is difficult to know why the aged father intervenes (142).

143 Notice the different remedies, after trying which घटोत्कच at last climbs down to submission: (1)

वृक्षक्षेपण, (2) गिरिकूटोत्पाटन, (3) नियुद्ध, (4) मायापाश and lastly (5) पूर्वसमयस्मरण (for which vide notes on 118 supra).

144 गच्छाग्रतः virtually includes अहं त्वामनुगच्छामि according to the implied promise अनतिवीर्यबलमहमनुगच्छामि.

145 गोवृषभः—The best of the bullocks. Another word, गोवृष, of similar formation and meaning, occurs twice in पंचरात्र, I. 51 and II. 1. The word वृष is cited in the व्याघ्रादिगण and it being an आकृतिगण वृषभ, although not included in the गण, can be used in place of वृष.

With आसारवर्षमिव गोवृषभः cf. एता रावणजीमूताद् बाणधारा विनिःसृताः। विभांति राममासाद्य वारिधारा वृषं यथा ॥ अभिषेक VI. 10; and पथि वृषभा इव वर्षताडिताक्षाः—मृच्छ. VIII. 15. The अलंकार is उपमा and the metre वसंततिलका.

Mark that the scene changes here from the forest to the dwelling place of हिडिंबा, which, in the same forest, must have been hard by.

146 The same expression occurs, *mutatis mutandis*, in प्रतिमा IV, where लक्ष्मण says to भरत,—कुमार, इह तिष्ठ। त्वदागमनमार्याय निवेदयामि ।

150 हिडिंबा asks in 149 कीदृशो मानुष आनीतः, and घटोत्कच answers by saying that he is human (मानुष) only in name, but that from the standpoint of his heroism he may be said to be even superhuman. Cf. जात्या राक्षसी, न समुदाचारेण. 167 infra ; and गणिकाः—गणिका खल्वहम् । संवाहकः–अभिजनेन । न शीलेन । चारुदत्त II.

153 If 151 and 153 are put together, the question will read as किं ब्राह्मणः अथवा स्थविरः To the first part

of this question (151) घटोत्कच replies by saying न ब्राह्मणः and to the second part his reply is न वृद्धः. Now if this word वृद्ध from the reply be substituted for its corresponding word स्थविर in the question, the whole of the altered question will read as किं ब्राह्मणः अथवा वृद्धः. But no same man or woman will ask such an incongruous question. Questions are asked on the principle of some classification. So किं ब्राह्मणः अथवा क्षत्रियः or किं वृद्धः अथवा बालः will be a right form of the question ; but किं ब्राह्मणः अथवा वृद्धः is a faulty question, since it contains a confusion of classification. This objection is raised in accordance with the meaning (वृद्ध) attached to the word स्थविर in घटोत्कच's reply (154). But स्थविर has another meaning also स्थविर = थेर (Prakrit) = बौद्ध भिक्षु. And as there is the required contrast between a ब्राह्मण and a बौद्ध, the two alternatives may be joined together in a question like किं ब्रह्मणो आदु थेरो. But घटोत्कच does not take the word थेरो in that sense, and besides, हिडिंबा of the द्वापर age cannot refer to the Buddhists, although भास can and has done so in some other places.

157 From 148 to 157 the scene must have taken place inside the dwelling of हिडिंबा.

158 हिडिंबा sees and recognises भीमसेन and then she utters these words. Her emotions are stirred and hence the question of घटोत्कच in 159.

160 The word उन्मत्तक (or उन्मत्तिका in the feminine form) occurs in भास's other plays also ; प्रतिज्ञा III, अवि॰ IV. प्रतिम. I. For the use of दैवत cf. मम मातुः प्रियं कर्तुं येन लक्ष्मीविसर्जिता । तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥

प्रतिमा IV. 3; and दैवतं मानुषीभूतमेष तावन्नमस्यताम्। पंचरात्र I. 24.

161 घटोत्कच is not prepared to regard him as a deity and wants proof (163); but he is silent, when he sees that his mother calls him आर्यपुत्र, a term with which wives address their husbands.

165 संतापो नाशितस्त्वया. This seems to be a general eulogy without reference to any particular act of kindness, if it is not taken to allude to her help in the destruction of her brother हिडिंबासुर; or it may perhaps even mean: "We have lost our kingdom and our home; we are wandering in the jungle; you feel compassion for us; I am fortunate to have seen you; and by this meeting of yours you have put an end to my sorrow."

166 After the preliminary congratulations and compliments in verse 49, भीमसेन asks the meaning of the whole affair (हिडिंबे किमेदम्), and the mystery is cleared by हिडिंबा telling the account in the ear of भीमसेन (कर्णे-ईदृशमिव). The question arises, what was it that हिडिंबा whispered in the ear of भीमसेन. Now in the first place it must be admitted that generally the stage direction, कर्णे, is employed in dramas to avoid repetition of what has taken place or revelation of what has to take place. The former motive only, and not the latter, is applicable here. भीमसेन appears late on the stage (75). The old Brahmin, केशवदास, tells him his whole story in 93 and 95; and about घटोत्कच, in addition to his own inferences, he knows that he was apprehending the Brahmin in obedience to his mother's command (103). The command

of the mother was fully detailed by घटोत्कच in (32) and the audience knew all about it. As it would be tedious to repeat the whole thing again, the device of कर्ण-ईदृशमिव might have been used. But there is very little of poetry in this suggestion. Another suggestion is that हिडिंबा wished to see भीमसेन, and calculating that he would be sure to come forth for the protection of Brahmins, she gave the order referred to in (32) to her son. And she whispered this desire of hers and the device used for accomplishing it in the ear of भीमसेन. According to this hypothesis, speeches from 151 to 156 may bear a different and a better meaning and the faultiness of the question किं ब्राह्मणः अथवा स्थविरः, as pointed out in notes to 153, may altogether disappear. For she must be expecting भीमसेन and her expectations must have been further aroused by the description about the person brought, given by घटोत्कच in 150 (वाङ्मात्रेण मानुषो न वोर्येण). Still she wanted to have her conjecture made doubly sure, and, therefore, she asked the questions in 151, 153, and 155. Was he a Brahmin ? If he was a Brahmin, he was not भीमसेन. Was he old ? If he was old, he was not भीमसेन. Was he a boy? If he was a boy, he was not भीमसेन*. She got negative answers to all

* Or the three questions may also be interpreted from a point of view quite different from the basis of love and the expectancy of Bhimasena's arrival. What flesh हिडिंबा would not eat? She would not eat the flesh of a Brahmin, an old man, or a too young child. And in order to ascertain that the human being brought did not belong to any of these categories, she asked the three questions.

her questions; and her hopes were confirmed. But then in the end she would not have uttered such indifferent words, as किमेष मानुष आनीत: (158). Nor is there any propriety, according to this theory, in भीमसेन's saying जात्या राक्षसी, न समुदाचारेण, (166) after hearing her eagerness of love, when he ought to have complimented her for her love and not for her समुदाचार. Again, all this hypothesis is based on the great solicitude of the पांडवs for Brahmins. But the command of हिडिंबा to her son (ममोपवाह-निसर्गार्थमस्मिन्वनप्रदेशे कश्चिन्मानुष: परिमृग्यानेतव्य:. 32) contains no particular mention of a Brahmin. Besides if love was at the bottom of this command of हिडिंबा, some expressed indication of the same ought to have been given by the poet somewhere in the preceding portion of the play. And hence this theory does not appear to be tenable. The difficulty is that the wording of the speeches is too vague and general and consequently no particular interpretation can be affirmed to be correct, since another may seem equally plausible.

167 This remark of भीमसेन necessarily presupposes that in the preceding speech that हिडिंबा whispered in his ear she must have shown exceptional signs of good conduct and good sense, suppressing all her natural propensities of a राक्षसी. The word समुदाचार occurs frequently in दूतवाक्य, पंचरात्र, प्रतिमा and स्वप्नवासवदत्त.

169 धार्तराष्ट्रवनदवाग्नि:—Boasting is bad. But घटोत्कच is not to be supposed to be boasting here about his own bravery, but along with the salutation

he is simply suggesting to his father how he can be useful to the Pandavas in the great fight that is to be fought for the recovery of their kingdom. He is placing both, his head and his services, at the feet of his father.

पुत्रचापलम् &c.—*Cf.* अज्ञानात्तु मया पूर्वं यद्भवान्नाभिवादितः । तस्य पुत्रापराधस्य प्रसादं कर्तुमर्हसि ॥ पंचराल II. 182. *&* मृत्युंविदानीं लवस्य बालिशतां तातपादाः । उत्तररामचरित VI.

170 **व्यतिक्रमकृतम्** &c. भीमसेन assures his son that he was not at all displeased with his behaviour (कृत), although it appeared to transgress the proper limit (व्यतिक्रम).

धार्तराष्ट्र &c.—भीमसेन accepts the offer and, repeating the very words of his son, says that the पांडवs do want sons who will wreak vengeance on the Kauravas. The word पितृ here includes the father as well as the brothers of the father.

अतिबलपराक्रमः = अतिक्रांतं अधिकं बलं पराक्रमश्च यस्य एतद्दृशः *Cf.* अतिवीर्यबलं नानुगच्छामि, 118 supra.

172 भीमसेन relieves the Brahmin boy and goes himself with घटोत्कच (144); and now the Brahmin family has practically no function to perform and no part to play. They are free from their danger and at perfect liberty to go their own way. But they see that their deliverer is being taken away and, therefore, although they cannot help him in any way, they follow him and watch what turn the events are taking. They are glad to see what happens and the old Brahmin comes forward here to congratulate भीमसेन for having met with his son.

177 **रक्षितम्** &c. You have saved our family and while doing so you have fortunately colletced together, met with, the members of your own family.

180 **पुनर्दर्शनाय.**—This phrase occurs also in दूतवाक्य, चारुदत्त, बालचरित, अविमारक, and स्वप्नवासवदत्त. It expresses a hope that a mutual meeting may take place again.

181 **प्रथमः कल्पः** = A very good idea; the first and the best alternative, proposal or suggestion. This is also found in पंचरात्र, बालचरित, अविमारक, अभिषेक and प्रतिमा.

निष्क्रान्तः &c. Not actually gone, but commencing to go; for in the next speech भीमसेन, with his wife and son, is proceeding upto the door of the hermitage to see them off.

182 *Cf.* रामः—मैथिलि, इतस्तावत्। वत्स लक्ष्मण, इतस्तावत्। आश्रमपदद्वारमात्रमपि भरतस्यानुयात्रं भविष्यावः। प्रतिमा IV.

यथा नदीनां &c. This verse is the भरतवाक्य of the play, although भास does not style it to be so. (1) प्रतिज्ञायौगंधरायण, अभिषेक and अविमारक have regular भरतवाक्यs with proper introductions (*i. e.* किं ते भूयः प्रियमुपहरामि and यदि मे भगवान् प्रसन्नः किमतः परमहमिच्छामि &c.). (2) In बालचरित, स्वप्नवासवदत्त, प्रतिमा, दूतवाक्य and कर्णभार there is no introduction like the above for the भरतवाक्यs and the verses are given abruptly only with the stage direction that they are the भरतवाक्य verses. (3) ऊरुभंग and पंचरात्र have only the भरतवाक्य verses with neither the introduction nor the stage direction; whereas (4) चारुदत्त and दूतघटोत्कच

have no अंतवाक्य at all. मध्यमव्यायोग belongs to the category of ऊरुभंग and पंचरात्र.

प्रभव.—This word, occurring thrice in the first three lines, has not here its usual sense of 'source, origin.' It is here synonymous with प्रभु (lord, master) in the last line.

Pancharatra

BY

BHĀSA.

SANSKRIT TEXT, ENGLISH TRANSLATION

AND CRITICAL NOTES.

Edited by

SHIVARAM MAHADEO PARANJAPE, M. A.

Poona City.

1917

॥ श्री ॥

महाकविश्रीभासप्रणीतं

पंचरात्रम् ।

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

१ **सूत्रधारः**—

द्रोणः पृथिव्यर्जुनभीमदूतो
यः कर्णधारः शकुनीश्वरस्य ।
दुर्योधनो भीष्मयुधिष्ठिरः स
पायाद् विराडुत्तरगोऽभिमन्युः ॥ १ ॥

(परिक्रम्य) एवमार्यमिश्रान् विज्ञापयामि । अये किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

२ (नेपथ्ये)

अहो कुरुराजस्य यज्ञसमृद्धिः ।

३ **सूत्रधारः**—भवतु विज्ञातम् ।

सर्वैरन्तःपुरैः सार्धं प्रीत्या प्राप्तेषु राजसु ।
यज्ञो दुर्योधनस्यैष कुरुराजस्य वर्तते ॥ २ ॥

(निष्क्रान्तः)

स्थापना ।

(ततः प्रविशन्ति ब्राह्मणास्त्रयः)

४ **सर्वे**—अहो ! कुरुराजस्य यज्ञसमृद्धिः ।

५ **प्रथमः**—इह हि

द्विजोच्छिष्टैरन्नैः प्रकुसुमितकाशा इव दिशो
हविर्धूमैः सर्वे हृतकुसुमगन्धास्तरुगणाः ।
मृगैस्तुल्या व्याघ्रा वधनिभृतसिंहाश्च गिरयो
नृपे दीक्षां प्राप्ते जगदपि समं दीक्षितमिव ॥ ३ ॥

६ **द्वितीयः**—सम्यग् भवानाह ।

तृप्तोऽग्निर्हविषामरोत्तममुखं तृप्ता द्विजेन्द्रा धनै-
स्तृप्ताः पक्षिगणाश्च गोगणयुतास्ते ते नराः सर्वशः ।
हृष्टं सम्प्रति सर्वतो जगदिदं गर्जन्नृपे सद्गुणै-
रेवं लोकमुदारुरोह सकलं देवालयं तद्गुणैः ॥ ४ ॥

७ **तृतीयः**—इमेऽत्रभवन्तो द्विजातयः

राज्ञां वेष्टनपट्टघृष्टचरणाः श्लाघ्यप्रभूतश्रवा
वार्द्धक्येऽप्यभिवर्धमाननियमाः स्वाध्यायशूरैर्मुखैः ।
विप्रा यान्ति वयःप्रकर्षशिथिला यष्टित्रिपादक्रमाः
शिष्यस्कन्धनिवेशिताञ्चितकरा जीर्णा गजेन्द्रा इव ॥५॥

८ **सर्वे**—भो भो माणवकाः ! भो भो माणवकाः ! अनवसितेऽव-
भृथस्नाने न खलु तावदग्निरुत्सृष्टव्यो भवद्भिः ।

९ **प्रथमः**—हा धिग्, दर्शितमेव तावद् बटुचापलम् ।

एषा दीप्तैकयूपा कनकमयभुजेवाभाति वसुधा
चैत्याग्निर्लौकिकाग्निं द्विज इव वृषलं पार्श्वे न सहते ।

नात्यर्थं प्लुष्टपृष्ठा हरितकुशतया वेदी परिवृता
प्राग्वंशं चैष धूमो गज इव नलिनीं फुल्लां प्रविशति ॥६॥

१० द्वितीयः—एवमेतद् ।

अग्निरग्निमयादेष भीतैर्निर्वास्यते द्विजैः ।
कुले व्युत्क्रान्तचारित्रे ज्ञातिर्ज्ञातिभयादिव ॥ ७ ॥

११ तृतीयः—

शकटी च घृतापूर्णा सिच्यमानापि वारिणा ।
नारीवोपरतापत्या बालस्नेहेन दह्यते ॥ ८ ॥

१२ प्रथमः—सम्यग् भवानाह ।

एतां चक्रधरस्य धर्मशकटीं दग्धुं समभ्युद्यतो
दर्भे शुष्यति नीलशाद्वलतया वह्निः शनैर्वामनः ।
वातेनाकुलितः शिखापरिगतश्चक्रं क्रमेणागतो
नेमीमण्डलमण्डलीकृतवपुः सूर्यायते पावकः ॥ ९ ॥

१३ द्वितीयः—इदमपरं पश्य ।

वल्मीकमूलाद् दहनेन भीता-
स्तत्कोटरैः पञ्च समं भुजङ्गाः ।
समं विपन्नस्य नरस्य देहाद्
विनिःसृताः पञ्च यथेन्द्रियाणि ॥ १० ॥

१४ तृतीयः—इदमपरं पश्येतां भवन्तौ ।

दह्यमानस्य वृक्षस्य सानिलेन मखाग्निना ।
कोटरान्तरदेहस्थाः खगाः प्राणा इवोद्गताः ॥ ११ ॥

१५ प्रथमः—एतमेतत् ।

शुष्केणैकेन वृक्षेण वनं पुष्पितपादपम् ।
कुलं चारित्रहीनेन पुरुषेणेव दह्यते ॥ १२ ॥

वनं सवृक्षक्षुपगुल्ममेतत्
प्रकाममाहारमिवोपभुज्य ।
कुशानुसारेण हुताशनोऽसौ
नदीमुपस्प्रष्टुमिवावतीर्णः ॥ १३ ॥

१६ द्वितीयः—एष एषः

गतो वृक्षाद् वृक्षं विततकुशचीरेण दहनः
कदल्या विप्लुष्टं पतति परिणामादिव फलम् ।
असौ चाग्रे तालो मधुपटलचक्रेण महता
चिरं मूले दग्धः परशुरिव रुद्रस्य पतति ॥ १४ ॥

१७ तृतीयः—हन्त सत्पुरुषरोष इव प्रशान्तो भगवान् हुताशन

एतदग्नेर्बलं नष्टमिन्धनानां परिक्षयात् ।
दानशक्तिरिवार्यस्य विभवानां परिक्षयात् ॥ १५ ॥

१८ प्रथमः—

स्रुग्भाण्डमरणीं दर्भानुपभुङ्क्ते हुताशनः ।
व्यसनित्वान्नरः क्षीणः परिच्छदमिवात्मनः ॥ १६ ॥

१९ द्वितीयः—

अवनतविटपो नदीपलाशः
पवनवशाच्चलितैकपर्णहस्तः ।
दवदहनविपन्नजीविताना-
मुदकमिवैष करोति पादपानाम् ॥ १७ ॥

२० तृतीयः—तदागम्यताम् । वयमपि तावदुपस्पृशामः ।

२१ उभौ—बाढम् ।

(सर्वे उपस्पृश्य)

२२ प्रथमः—अये अयमत्रभवता कुरुराजो दुर्योधनो भीष्मद्रोण-पुरःसरः सर्वराजमण्डलेनानुगम्यमान इत एवाभिवर्तते । इमे हि

यज्ञेन भोजय महीं जय विक्रमेण
रोषं परित्यज भव स्वजने दयावान् ।
इत्येवमागतकथामधुरं ब्रुवन्तः
कुर्वन्ति पाण्डवपरिग्रहमेव पौराः ॥ १८ ॥

तदागम्यताम् । वयमपि तावत् कुरुराजं सम्भावयामः ।

२३ उभौ—बाढम् ।

२४ सर्वे—जयतु भवान् जयतु । (निष्क्रान्ताः सर्वे)

विष्कम्भकः ।

(ततः प्रविशतो भीष्मद्रोणौ)

२५ द्रोणः—धर्ममालम्बमानेन दुर्योधनेनाहमेवानुगृहीतो नाम । कुतः

अतीत्य बन्धूनवलङ्घ्य मित्रा-
ण्याचार्यमागच्छति शिष्यदोषः ।
बालं ह्यपत्यं गुरवे प्रदातु-
र्नैवापराधोऽस्ति पितुर्न मातुः ॥ १९ ॥

२६ भीष्मः—एष दुर्योधनः

अवाप्य रूप्यग्रहणात् समुच्छ्रयं
रणप्रियत्वादयशो निपीतवान् ।

निषेव्य धर्मं सुकृतस्य भाजनं
स एव रूपेण चिरस्य शोभते ॥ २० ॥

(ततः प्रविशति दुर्योधनः कर्णः शकुनिश्च)

२७ **दुर्योधनः**—

कृतश्रद्धो ह्यात्मा वहति परितोषं गुरुजनो
जगद् विश्वस्तं मे निवसति गुणो नष्टमयशः ।
मृतैः प्राप्यः स्वर्गो यदिह कथयत्येतदनृतं
परोक्षो न स्वर्गो बहुगुणमिहैवैप फलति ॥ २१ ॥

२८ **कर्णः**—गान्धारीमातः ! न्यायेनागतमर्थमतिसृजता न्याय्यमेव भवता कृतम् । कुतः

बाणाधीना क्षत्रियाणां समृद्धिः
पुत्रापेक्षी वज्च्यते सन्निधाता ।
विप्रोत्सङ्गे वित्तमावर्ज्य सर्वं
राज्ञा देयं चापमात्रं सुतेभ्यः ॥ २२ ॥

२९ **शकुनिः**—सम्यगाह गङ्गोपस्पर्शनाद् धौतकल्मषाङ्गोऽङ्गराजः ।

३० **कर्णः**—

इक्ष्वाकुशर्य्यातिययातिराम-
मान्धातृनाभागनृगाम्बरीषाः ।
एते सकोशाः पुरुषाः सराष्ट्रा
नष्टाः शरीरैः क्रतुभिर्धरन्ते ॥ २३ ॥

३१ **सर्वे**—गान्धारीमातः ! यज्ञसमाप्त्या दिष्ट्या भवान् वर्धते ।

३२ **दुर्योधनः**—अनुगृहीतोऽस्मि । भो आचार्य ! अभिवादये ।

३३ **द्रोणः**—एह्येहि पुत्र ! अयमक्रमः ।

३४ **दुर्योधनः**—अथ कः क्रमः ।

३५ **द्रोणः**—किं न पश्यति भवान् ।

दैवतं मानुषीभूतमेष तावन्नमस्यताम् ।
अन्यायाचरणं मन्ये भीष्ममुत्क्रम्य वन्दितुम् ॥ २४ ॥

३६ **भीष्मः**—मा मा भवानेवम् । बहुभिः कारणैरपकृष्टोऽहं भवतः । कुतः

अहं हि मात्रा जनितो भवान् स्वयं
ममायुधं वृत्तिरपह्नवस्तव ।
द्विजो भवान् क्षत्रियवंशजा वयं
गुरुर्भवान् शिष्यमहत्तरा वयं ॥ २५ ॥

३७ **द्रोणः**—नोत्सहन्ते महात्मानो ह्यात्मानमपस्तोतुम् । एहि पुत्र ! अभिवादयस्व माम् ।

३८ **दुर्योधनः**—आचार्य ! अभिवादये ।

३९ **द्रोणः**—एह्येहि पुत्र ! एवमेवावभृथस्नानेषु खेदमवाप्नुहि ।

४० **दुर्योधनः**—अनुगृहीतोऽस्मि । पितामह ! अभिवादये ।

४१ **भीष्मः**—एह्येहि पौत्र ! एवमेव ते बुद्धिप्रशमनं भवतु ।

४२ **दुर्योधनः**—अनुगृहीतोऽस्मि । मातुल ! अभिवादये ।

४३ **शकुनिः**—वत्स !

एवमेव क्रतून् सर्वान् समानीयासदक्षिणान् ।
राजसूये नृपान् जित्वा जरासन्ध इवानय ॥ २६ ॥

४४ **द्रोणः**—अहो ! आशीर्वचनेऽपि शकुनिरुद्योगं जनयति । अहो ! प्रियविरोधः खल्वयं क्षत्रियकुमारः ।

४५ **दुर्योधनः**—वयस्य! कर्ण! गुरुजनप्रणामावसाने प्राप्तक्रममुपभुज्यतां वयस्यविस्रम्भः।

४६ **कर्णः**—गान्धारीमातः!

क्रतुव्रतैस्ते तनु गात्रमेतत्
सोढुं बलं शक्ष्यसि पीडयानि।
अन्तस्त्वनामन्त्र्य न धर्षयामि
राजर्षिधीराद् वचनाद् मयं मे॥ २७॥

४७ **दुर्योधनः**—एवमेव ते बुद्धिरस्तु।

४८ **द्रोणः**—पुत्र! दुर्योधन! एष महेन्द्रप्रियसखो भीष्मको नाम भवन्तं सभाजयति।

४९ **दुर्योधनः**—स्वागतमार्याय। अभिवादये।

५० **भीष्मः**—पौत्र! दुर्योधन! एष दक्षिणापथपरिघभूतो भूरिश्रवा नाम भवन्तं सभाजयिष्यति।

५१ **दुर्योधनः**—स्वागतमार्याय।

५२ **द्रोणः**—पुत्र! दुर्योधन! भवतो यज्ञं समाजयता वासुभद्रेण प्रेषितोऽभिमन्युर्भवन्तं सभाजयति।

५३ **शकुनिः**—वत्स! दुर्योधन! एष जरासन्धपुत्रः सहदेवो भवन्तमभिवादयति।

५४ **दुर्योधनः**—एह्येहि वत्स! पितृसदृशपराक्रमो भव।

५५ **सर्वे**—एतत् सर्वराजमण्डलं भवन्तं सभाजयति।

५६ **दुर्योधनः**—अनुगृहीतोऽस्मि। भोः! किन्तु खलु समागते सर्वराजमण्डले विराटो नागच्छति।

५७ **शकुनिः**—प्रेषितोऽस्य मया दूतः। शङ्के पथि वर्तत इति।

५८ **दुर्योधनः**— भो आचार्य ! धर्मे धनुषि चाचार्य ! प्रतिगृह्यतां दक्षिणा ।

५९ **द्रोणः**—दक्षिणेति । भवतु भवतु । व्यपश्रयिष्ये तावद् भवन्तम् ।

६० **दुर्योधनः**—कथमाचार्योऽपि व्यपश्रयिष्यते ।

६१ **भीष्मः**—भोः ! किन्तु खलु प्रयोजनं यदा

पीतः सोमो बाल्यदत्तो नियोगा-
च्छत्रच्छाया सेव्यते ख्यातिरस्ति ।
किं तद् द्रव्यं किं फलं को विशेषः
क्षत्राचार्यो यत्र विप्रो दरिद्रः ॥ २८ ॥

६२ **दुर्योधनः**—आज्ञापयतु भवान् किमिच्छति । किमनुतिष्ठामि ।

६३ **द्रोणः**—पुत्र दुर्योधन ! कथयामि ।

६४ **दुर्योधनः**—किमिदानीं भवता विचार्यते ।

प्राणाधिकोऽस्मि भवता च कृतोपदेशः
शूरेषु यामि गणनां कृतसाहसोऽस्मि ।
स्वच्छन्दतो वद किमिच्छसि किं ददानि
हस्ते स्थिता मम गदा भवतश्च सर्वम् ॥ २९ ॥

६५ **द्रोणः**—पुत्र ! ब्रवीमि खलु तावत् । बाष्पवेगस्तु मां बाधते ।

६६ **सर्वे**—कथमाचार्योऽपि बाष्पमुत्सृजति ।

६७ **भीष्मः**—पौत्र दुर्योधन ! अफलस्ते परिश्रमः ।

६८ **दुर्योधनः**—कोऽत्र ।

(प्रविश्य)

६९ **भटः**—जयतु महाराजः ।

७० **दुर्योधनः**—आपस्तावत् !

७१ **भटः**--यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः । इमा आपः ।

७२ **दुर्योधनः**--आनय । (कलशं गृहीत्वा) भो आचार्य ! अश्रुपातोच्छिष्टस्य मुखस्य क्रियतां शौचम् ।

७३ **द्रोणः**- भवतु भवतु । मम कार्यक्रियैव मुखोदकमस्तु ।

७४ **दुर्योधनः**--हा धिग् ।

यदि विमृशसि पूर्वजिह्मतां मे
यदि च समर्थयसे न दास्यतीति ।
शरशतकठिनं प्रयच्छ हस्तं
सलिलमिदं करणं प्रतिग्रहाणाम् ॥ ३० ॥

७५ **द्रोणः** हन्त लब्धो मे हृदयविश्वासः । पुत्र ! श्रूयताम् ।

येषां गतिः क्वापि निराश्रयाणां
संवत्सरैर्द्वादशभिर्न दृष्टा ।
त्वं पाण्डवानां कुरु संविभाग-
मेषा च भिक्षा मम दक्षिणा च ॥ ३१ ॥

७६ **शकुनिः**--(सोद्वेगम्) मा तावद् भोः !

उपन्यस्तस्य शिष्यस्य विश्वस्तस्य च गौरवे ।
यदप्रस्तुतमुत्पाद्य युक्तेयं धर्मवञ्चना ॥ ३२ ॥

७७ **द्रोणः**--कथं धर्मवञ्चनेति । मा तावद् भो गान्धारविषयविस्मित शकुने ! त्वदनार्यभावात् सर्वलोकमनार्यमिति मन्यसे । हन्त भोः !

भ्रातॄणां पैतृकं राज्यं दीयतामिति वञ्चना ।
किं वरं याचितैर्दत्तं बलात्कारेण तैर्हृतम् ॥ ३३ ॥

७८ **सर्वे**--कथं बलात्कारेण नाम ।

७९ **भीष्मः**--पौत्र दुर्योधन ! अवभृथस्नानमात्रमेव खलु तावत् । मित्रमुखस्य शत्रोः शकुनेर्वचनं न श्रोतव्यम् । पश्य पौत्र !

यत् पाण्डवा द्रुपदराजसुतासहायाः
कान्तारेरेणुपरुषाः पृथिवीं भ्रमन्ति ।
यत् त्वं च तेषु विमुखस्त्वयि ते च वामा-
स्तत् सर्वमेव शकुनेः परुषावलेपः ॥ ३४ ॥

८० **दुर्योधनः**--पितामह, भवतु । एवं तावदाचार्यं पृच्छामि ।

८१ **द्रोणः**--पुत्र ! कथय ।

८२ **दुर्योधनः**--

यत् पुरा ते सभामध्ये राज्ये माने च धर्षिताः ।
बलात्कारसमर्थैस्तैः किं रोषो धारितस्तदा ॥ ३५ ॥

८३ **द्रोणः**--अत्रेदानीं धर्मच्छलेन वञ्चितो द्यूताश्रयवृत्तिर्युधिष्ठिरः प्रष्टव्यः ।

येन भीमः सभास्तम्भं तुलयन्नेव वारितः ।
यद्येकस्मिन् विमुक्तः स्यान्नास्माञ्छकुनिराक्षिपेत् ॥ ३६ ॥

८४ **भीष्मः**--अन्यत् प्रस्तुतमन्यदापतितम् । भो आचार्य ! कार्यमत्र गुरुतरं, न कलहः ।

८५ **द्रोणः**- मात्र कदर्थनं कार्यम् । कलह एव भवतु ।

८६ **भीष्मः**--प्रसीदत्वाचार्यः । पश्य पौत्र !

ये दुर्बलाश्च कृपणाश्च निराश्रयाश्च
त्वत्तश्च शर्म मृगयन्ति न गर्वयन्ति ।
ज्येष्ठो भवान् प्रणयिनस्त्वयि ते कुटुम्बे
तान् धारयिष्यसि मृगैः सह वर्तयन्तु ॥ ३७ ॥

८७- **शकुनिः**—वर्तयन्तु वर्तयन्तु ।

८८ **कर्णः**—भो आचार्य ! अलममर्षेण । दुर्योधनो हि नाम

हितमपि परुषार्थं रुष्यति श्राव्यमाणो
वरपुरुषविशेषं नेच्छति स्तूयमानम् ।
गतमिदमवसानं रक्ष्यतां शिष्यकार्यं
गज इव बहुदोषो मार्दवेनैव वाह्यः ॥ ३८ ॥

८९ **द्रोणः**—वत्स कर्ण ! तेजस्वि ब्राह्मण्यम् । काले सम्बोधितोऽस्मि । एषोऽहं भवच्छन्दमनुवर्ते । पुत्र दुर्योधन ! अहं तव प्रभावी ननु ।

९० **भीष्मः**—एष इदानीं मार्गेणारब्धः । सान्त्वं हि नाम दुर्विनीतानामौषधम् ।

९१ **दुर्योधनः**—न ममैव । कुलस्यापि मे भवान् प्रभुः ।

९२ **द्रोणः**—एतत् तवैव युक्तम् । तत् पुत्र !

त्वं वक्ष्यसे यदि मया न तवात्र दोष-
स्त्वां पीडयामि यदि वास्तु तवैष लाभः ।
भेदाः परस्परगता हि महाकुलानां
धर्माधिकारवचनेषु शमीभवन्ति ॥ ३९ ॥

९३ **दुर्योधनः**—तेन हि समर्थयितुमिच्छामि ।

९४ **द्रोणः**—पुत्र ! केन समर्थयितुमिच्छसि ।

भीष्मेण कर्णेन कृपेण केन
किं सिन्धुराजेन जयद्रथेन ।
किं द्रौणिनाहो विदुरेण सार्धं
पित्रा स्वमात्रा वद पुत्र ! केन ॥ ४० ॥

९५ **दुर्योधनः**--नहि नहि। मातुलेन ।

९६ **द्रोणः**--शकुनिना । हन्त विपन्नं कार्यम् ।

९७ **दुर्योधनः**--मातुल ! इतस्तावत् । वयस्य कर्ण ! इतस्तावत् ।

९८ **द्रोणः**--भवतु । एवं तावत् करिष्ये । वत्स गान्धारराज ! इतस्तावत् ।

९९ **शकुनिः**--अयमस्मि ।

१०० **द्रोणः**--वत्स !

क्रोधप्रायं वयो जीर्णं क्षन्तव्यं बटुचापलम् ।
अस्य रूक्षस्य वचसः परिष्वङ्गः शमीक्रिया ॥ ४१ ॥

१०१ **भीष्मः**--(आत्मगतम्)

एष शिष्यस्य वात्सल्याच्छकुनिं याचते गुरुः ।
एवं सान्त्वीकृतोऽप्येष नैव मुञ्चति जिह्मताम् ॥ ४२ ॥

१०२ **शकुनिः**--(आत्मगतम्) अहो शठः खल्वाचार्यः स्वकार्य-लोभान्मां सान्त्वयति ।

(सर्वे परिक्रम्योपविशन्ति)

१०३ **दुर्योधनः**--मातुल ! पाण्डवानां राज्यार्धं प्रति को निश्चयः ।

१०४ **शकुनिः**--न दातव्यमिति मे निश्चयः ।

१०५ **दुर्योधनः**--दातव्यमिति वक्तुमर्हति मातुलः ।

१०६ **शकुनिः**--यदि दातव्ये राज्ये किमस्माभिः सह मन्त्रयसे । ननु सर्वमेव प्रदीयताम् ।

१०७ **दुर्योधनः**--वयस्य अङ्गराज ! भवानिदानीं न किञ्चिदाह ।

१०८ **कर्णः**--इदानीं किमभिधास्यामि ।

रामेण भुक्तां परिपालितां च
सुभ्रातृतां न प्रतिषेधयामि ।

क्षमाक्षमत्वे तु भवान् प्रमाणं
संग्रामकालेषु वयं सहायाः ॥ ४३ ॥

१०९ **दुर्योधनः**—मातुल ! बलवत्प्रत्यमित्रोऽनुपजीव्यश्च कश्चित् कुदेशश्चिन्त्यताम् । तत्र वसेयुः पाण्डवाः ।

११० **शकुनिः**—हन्त भोः !

शून्यमित्यभिधास्यामि कः पार्थाद् बलवत्तरः ।
ऊषरेष्वपि सस्यं स्याद् यत्र राजा युधिष्ठिरः ॥ ४४ ॥

१११ **दुर्योधनः**—अथेदानीं

गुरुकरतलमध्ये तोयमावर्जितं मे
श्रुतमिह कुलवृद्धैर्यत् प्रमाणं पृथिव्याम् ।
तदिदमपनयो वा वञ्चना वा यथा वा
भवतु नृप ! जलं तत् सत्यमिच्छामि कर्तुम् ॥ ४५ ॥

११२ **शकुनिः**—अनृतवचनान्मोचयितव्यो भवान् ननु ।

११३ **दुर्योधनः**—अथ किम् ।

११४ **शकुनिः**—तेन हि इतस्तावत् । (उपसृत्य) भो आचार्य ! इहात्रभवान् कुरुराजो भवन्तं विज्ञापयति ।

११५ **द्रोणः**—वत्स गान्धारराज ! अभिधीयताम् ।

११६ **शकुनिः**—यदि पंचरात्रेण पाण्डवानां प्रवृत्तिरुपनेतव्या राज्यस्यार्धं प्रदास्यति किल । समानयतु भवानिदानीम् ।

११७ **द्रोणः**—मा तावद् भोः !

ये कर्तुकामैश्छलनं भवद्भिः
संवत्सरैर्द्वादशभिर्न दृष्टाः ।
ते पंचरात्रेण मयोपनेया
वरं ह्यदत्तं विशदाक्षरेण ॥ ४६ ॥

११८ **भीष्मः**—पौत्र दुर्योधन ! अच्छलो धर्मः । वयमपि तावदस्मिन्नर्थे प्रीताः स्मः । पश्य पौत्र !

वर्षेण वा वर्षशतेन तेषां
त्वं पाण्डवानां कुरु संविभागम् ।
तस्मात् प्रतिज्ञां कुरु वीर ! सत्यां
सत्या प्रतिज्ञा हि सदा कुरूणाम् ॥ ४७ ॥

११९ **दुर्योधनः**—एष एव मे निश्चयः ।

१२० **द्रोणः**—(आत्मगतम्)

अद्य मे कार्यलोभेन हनूमत्त्वं गता स्पृहा ।
लंघयित्वार्णवं येन नष्टा सीता निवेदिता ॥ ४८ ॥

तत् कुतो नु खलु पाण्डवानां प्रवृत्तिरुपनेतव्या ।

(प्रविश्य)

१२१ **भटः**—जयतु महाराजः । विराटनगराद् दूतः प्राप्तः ।

१२२ **सर्वे**—शीघ्रं प्रवेश्यताम् ।

१२३ **भटः**—यदाज्ञापयथ । (निष्क्रान्तः)

(प्रविश्य)

१२४ **दूतः**—जयतु महाराजः ।

१२५ **सर्वे**—किमागतो विराटेश्वरः ।

१२६ **भटः**—विषादेनावृतो नोपगच्छति यत्तत्सम्बन्धि संनिकृष्टं कीचकानां भ्रातृशतं

रात्रौ छन्नेन केनापि बाहुभ्यामेव हिंसितम् ।
दृश्यते हि शरीराणामशस्त्रजनितो वधः ॥ ४९ ॥

इति ।

१२७ **भीष्मः**—कथमशस्त्रेणेति । भो आचार्य ! अभ्युपगम्यतां पञ्चरात्रम् ।

१२८ **द्रोणः**—किमर्थम् ।

१२९ **भीष्मः**—

भीमसेनस्य लीलेषा सुव्यक्तं बाहुशालिनः ।
योऽस्मिन् भ्रातृशते रोषः स तस्मिन् फलितः शते ॥५०॥

१३० **द्रोणः**—कथं भवान् जानाति ।

१३१ **भीष्मः**—

कथं पण्डित ! कूलेषु भ्रान्तानां बालचापलम् ।
नाभिजानन्ति वत्सानां शृङ्गस्थानानि गोवृषाः ॥ ५१ ॥

१३२ **द्रोणः**—गोवृषा इति । हन्त सिद्धं कार्यम् । पुत्र दुर्योधन ! अस्तु पञ्चरात्रम् ।

१३३ **दुर्योधनः**—अथ किम् ।

१३४ **द्रोणः**—भो भो यज्ञमनुभवितुमागता राजानः ! शृण्वन्तु शृण्वन्तु भवन्तः । इहात्रभवान् कुरुराजो दुर्योधनः, न, न, मातुलसहितः यदि पाण्डवानां प्रवृत्तिरुपनेतव्या, राज्यस्यार्धं प्रदास्यति किल । ननु पुत्र !

१३५ **दुर्योधनः**—अथ किम् ।

१३६ **द्रोणः**—एतद् द्विस्त्रिः सम्प्रधार्यताम् ।

१३७ **शकुनिः**—काले ज्ञास्यामि ।

१३८ **द्रोणः**—ननु गाङ्गेय !

१३९ **भीष्मः**—(आत्मगतम्)

आचार्यस्य यदा हर्षो धैर्यमुत्क्रम्य सूचितः ।
शङ्के दुर्योधनेनैष वञ्च्यमानेन वञ्चितः ॥ ५२ ॥

(प्रकाशम्) पौत्र दुर्योधन ! अस्ति मम विराटेनाप्रकाशं वैरम् । अथ भवतो यज्ञमनुभवितुमनागत इति । तस्मात् क्रियतां तस्य गोग्रहणम् । ब्राह्मणार्जववुद्धे !

धर्षिता रथशब्देन रोषमेष्यन्ति पाण्डवाः ।
अस्ति तेषां कृतज्ञत्वमिष्टं गोग्रहणे स्थितम् ॥ ९३ ॥

(प्रविश्य)

१४० **भटः**—सज्जाः खलु रथा वाहाः प्रवेशाभिमुखाय ते ।

१४१ **दुर्योधनः**—

एभिरेव रथैः शीघ्रं क्रियतां तस्य गोग्रहः ।
गदा यज्ञप्रशान्ता च पुनर्मे करमेष्यति ॥ ९४ ॥

१४२ **द्रोणः**—

तस्मान्मे रथमानयन्तु पुरुषाः,

१४३ **शकुनिः**—

हस्ती ममानीयतां,

१४४ **कर्णः**—

भारार्थं भूशमुद्यतैरिह हयैर्युक्तो रथः स्थाप्यताम् ।

१४५ **भीष्मः**—

बुद्धिर्मे त्वरते विराटनगरं गन्तुं धनुस्त्वर्यतां

१४६ **सर्वे**—

मुक्त्वा चापमिहैव तिष्ठतु भवानाज्ञाविधेया वयम् ॥९५॥

१४७ **द्रोणः**—पुत्र दुर्योधन ! आवां तव युद्धे पराक्रमं द्रष्टुमिच्छावः ।

१४८ **दुर्योधनः**—यदभिरुचितं भवते ।

१४९ **द्रोणः**—वत्स गान्धारराज ! अस्मिन् गोग्रहणे तव खलु प्रथमरथः ।

१५० **शकुनिः**—बाढम् । प्रथमः कल्पः ।

(निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः

॥ अथ द्वितीयोऽङ्कः ॥

(ततः प्रविशति वृद्धगोपालकः)

१ **वृद्धगोपालकः**—गावो मे अहीणवच्छा होन्तु । अविहवा अ गोवजुवदीओ होन्तु । णो ळाआ विळाडो एकच्छत्तप्पुहुवीपदी होदु । महाळाअस्स विळाडस्स वस्सवड्ढणगोप्पदाणणिमित्तं इमस्सिं णअळोववणवीहीए आअन्तुं गोधणं सव्वे च किदमङ्गळमोदा गोवदाळआ दाळिआ अ दाव । एसु ज्जेट्ठं गच्छिअ अणुभविस्सम् । (विलोक्य) किण्णुहु एसो वाअसो सुक्खळुक्खं आळुहिअ सुक्खपाखाणिघट्टिअतुण्डं आदिच्चाहिमुहं विस्सळं विळवदि । सन्ती होदु सन्ती होदु अह्माणं गोधणस्स अ । जाव एसु ज्जेट्ठं गच्छिअ गोवदाळआणं दाळिआणं वाहळामि । गोमित्तअ ! गोमित्तअ !

२ **गोमित्रकः**—(प्रविश्य) मातुळ ! वन्दामि ।

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१ गावो मेऽहीनवत्सा भवन्तु । अविधवाश्च गोपयुवतयो भवन्तु । अस्माकं राजा विराट एकच्छत्रपृथिवीपतिर्भवतु । महाराजस्य विराटस्य वर्षवर्धनगोप्रदाननिमित्तमस्यां नगरोपवनवीथ्यामायान्तु गोधनं सर्वे च कृतमङ्गलमोदा गोपदारका दारिकाश्च तावत् । एषु ज्यैष्ठ्यं गत्वानुभविष्यामि । किंनु खल्वेष वायसः शुष्कवृक्षमारुह्य शुष्कशाखानिघट्टिततुण्डमादित्याभिमुखं विस्वरं विलपति । शान्तिर्भवतु शान्तिर्भवतु अस्माकं गोधनस्य च । यावदेषु ज्यैष्ठ्यं गत्वा गोपदारकाणां दारिकाणां व्याहरामि । गोमित्रक ! गोमित्रक !

२ मातुल ! वन्दे ।

३ **वृद्धगोपालकः**—षन्तो होदु षन्ती होदु अह्माअं गोधणष्ष अ। अळे गोमित्तअ ! महाळाजष्ष विळाडस्श वष्षवड्ढण-गोप्पदाणणिमित्तं इमष्मिं णअळोववणवीहीए आअन्तुं गोधणं षव्वे च किदमङ्गळमोदा गोवदाळआ दाळिआ अ। अळे गोमित्तअ ! गोवदाळआणं दाळिआणं वाहळ।

४ **गोमित्रकः**—जं मादुळो आणवेदि। गोळक्खिणिए ! धिदपिण्ड ! षामिणि ! वषभदत्त ! कुम्भदत्त ! महिषदत्त ! आअच्छह आअच्छह सिग्घं।

(ततः प्रविशन्ति सर्वे)

५ **सर्वे**—मादुळ ! वन्दामो।

६ **वृद्धगोपालकः**—षन्ती होदु षन्ती होदु अह्माणं गोव-दाळआणं दाळिआणं। महाळाअष्ष विळाडष्ष वष्ष-वड्ढणगोप्पदाणणिमित्तं इमष्मिं णअळोववणवीहीए आअन्तुं गोधणं। तत्तअं वेळं गाअन्तो णच्चन्तो होम।

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३ शान्तिर्भवतु शान्तिर्भवतु अस्माकं गोधनस्य च। अरे गोमित्रक ! महाराजस्य विराटस्य वर्षवर्धनगोप्रदाननिमित्तमस्यां नगरोपवन-वीथ्यामायान्तु गोधनं सर्वे च कृतमङ्गलमोदा गोपदारका दारिकाश्च। अरे गोमित्रक ! गोपदारकाणां दारिकाणां व्याहर।

४ यन्मातुल आज्ञापयति। गोरक्षिणिके ! घृतपिण्ड ! स्वामिनि ! वृषभदत्त ! कुम्भदत्त ! महिषदत्त ! आगच्छतागच्छत शीघ्रम्।

५ मातुल ! वन्दामहे।

६ शान्तिर्भवतु शान्तिर्भवतु अस्माकं गोपदारकाणां दारिकाणां च। महाराजस्य विराटस्य वर्षवर्धनगोप्रदाननिमित्तमस्यां नगरोपवनवीथ्यामा-यातु गोधनम्। तावतीं वेलां गायन्तो नृत्यन्तो भवामः।

७ **सर्वे**—जं मादुळो आणवेदि । (सर्वे नृत्यन्ति)

८ **वृद्धगोपालकः**—ही ही सुट्ठु णच्चिदम्, सुट्ठु गाइदं । जाव अहं पि णच्चेमि ।

९ **सर्वे**—हा हा मादुळ ! अदिमहन्तं ळेणुं उप्पदिदो ।

१० **वृद्धगोपालकः**—ण हु ळेणुं, एव्व, पंक्खुदुन्दुभिघोपं उप्पदिदो ।

११ **सर्वे**—दिवाचन्दप्पभापण्डुळजोल्हावगुण्ठिदमण्डळुं सुय्यो अत्थि अ णत्थि अ ।

१२ **गोमित्रकः**—हा हा मादुळ ! एदे के वि मणुष्या दहि-पिण्डपण्डरेहि छत्तेहि घोडअपअडिअं आळुहिअ पव्वं घोषुं विद्दवन्ति चोळा ।

१३ **वृद्धगोपालकः**—ही ही परपंपादा उट्ठिदा । दारआ ! दाळिआ ! सिग्घं पक्कणं पविसह ।

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७ यन्मातुल आज्ञापयति ।

८ ही ही सुष्ठु नर्तितं, सुष्ठु गीतं, यावदहमपि नृत्यामि ।

९ हा हा मातुल ! अतिमहान् रेणुरुत्पतितः ।

१० न खलु रेणुरेव, शंखदुन्दुभिघोष उत्पतितः ।

११ दिवाचन्द्रप्रभापाण्डुरज्योत्स्नावगुण्ठितमण्डलः सूर्योऽस्ति च नास्ति च ।

१२ हा हा मातुल ! एते केऽपि मनुष्या दधिपिण्डपाण्डरैश्छत्रैर्घोटकुश-कटिकामारुह्य सर्वं घोषं विद्रवन्ति चोराः ।

१३ ही ही शरसंपाता उत्थिताः । दारकाः ! दारिकाः ! शीघ्रं पक्कणं प्रविशत ।

१४ **सर्वे**—जं मादुळो आणवेदि । (निष्क्रान्ताः)

१५ **वृद्धगोपालकः**—हा हा चिट्ठह चिट्ठह। पहरह पहरह । गह्णह गह्णह । इमं वुत्तन्तं महाळाअविळाडस्स णिवेदइस्सामो ।

(निष्क्रान्तः)

प्रवेशकः

———

(ततः प्रविशति भटः)

१६ **भटः**—भो भो निवेद्यतां निवेद्यतां महाराजाय विराटेश्वराय । एता हि दस्युकर्मप्रच्छन्नविक्रमैर्धार्तराष्ट्रैर्हूयन्ते गाव इति । तत्र हि

द्रुतैश्च वत्सैर्व्यथितैश्च गोगणै-
र्निरीक्षणत्रस्तमुखैश्च गोवृषैः ।
कृतार्तनादाकुलितं समन्ततो
गवां कुलं शोच्यमिहाकुलाकुलम् ॥ १ ॥

इति ।

(नेपथ्ये)

किं धार्तराष्ट्रैरिति ।

१७ **भटः**—आर्य ! अथ किम् ।

(प्रविश्य)

१८ **काञ्चुकीयः**—सदृशमेतद् भ्रातृजनेष्वपि द्रोहिणाम् ।

सज्जैश्चापैर्बद्धगोधांगुलित्रा
वर्मच्छन्नाः कल्पितस्यन्दनस्थाः ।

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१४ यन्मातुल आज्ञापयति ।

१५ हा हा तिष्ठत तिष्ठत । प्रहरत प्रहरत । गृह्णीत गृह्णीत । इमं वृत्तान्तं महाराजविराटाय निवेदयिष्यामः ।

वीर्योत्सिक्ता युद्धसज्जाः कृतास्त्रा
राज्ञो वैरं गोषु निर्यातयन्ति ॥ २ ॥

जयसेन ! जन्मनक्षत्रक्रियाव्यापृतस्य महाराजस्य तावदकालनिवेदनं मन्युमुत्पादयति । तस्मात् पुण्याहावसाने निवेदयिष्ये ।

१९ भटः—आर्य ! अतिपाति कार्यमिदम् । शीघ्रं निवेद्यताम् ।

२० काञ्चुकीयः—इदं निवेद्यते ।

(ततः प्रविशति राजा)

२१ राजा—

मा तावद् व्यधितविकीर्णबालवत्सा
गावो मे रथरवशङ्कया ह्रियन्ते ।
पीनांसश्लथवलयः सचन्दनार्द्रो
निर्लज्जो मम च करः कराणि भुंक्ते ॥ ३ ॥

जयसेन ! जयसेन !

(प्रविश्य)

२२ भटः—जयतु जयतु महाराजः ।

२३ राजा—अलं महाराजशब्देन । अवधूतं मे क्षत्रियत्वम् । उच्यतां रणविस्तरः ।

२४ भटः—न विस्तरार्हाणि विप्रियाणि । एष समासः ।

एकवर्णेषु गात्रेषु गवां स्यन्दनरेणुना ।
कशापातेषु दृश्यंते नानावर्णविभक्तयः ॥ ४ ॥

२५ राजा—तन हे

धनुरुपनय शीघ्रं कल्प्यतां स्यन्दनो मे
मम गतिमनुयातु च्छन्दतो यस्य भक्तिः ।

रणशिरसि गवार्थे नास्ति मोघः प्रयत्नो
निधनमपि यशः स्यान्मोक्षयित्वा तु धर्मः ॥९॥

२६ भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

२७ राजा—भोः ! किन्नु खलु दुर्योधनस्य मामन्तरेण वैरम् । आ यज्ञमनुभवितुमनागत इति । कथमनुभवामि । कीचकानां विनाशेन वयमुन्नीतसन्तापाः संवृत्ताः । अथवा परोक्षमपि पाण्डवानां स्निग्ध इति । सर्वथा योद्धव्यम् । हस्तिनपुरनिवासाच्छीलज्ञो भगवान् दुर्योधनस्य । अथवा

कामं दुर्योधनस्यैष न दोषमभिधास्यति ।
अर्थित्वादपरिश्रान्तः पृच्छत्येव हि कार्यवान् ॥ ६ ॥

कोऽत्र ।

(प्रविश्य)

२८ भटः—जयतु महाराजः ।

२९ राजा—भगवांस्तावदाहूयताम् ।

३० भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(ततः प्रविशति भगवान्)

३१ भगवान्—(सर्वतो विलोक्य) भोः ! किन्नु खल्विदम् ।

गजेन्द्राः कल्प्यन्ते, तुरगपतयो वर्म रचिताः
रथाः सानूत्कर्षाः कृतपरिकरा योधपुरुषाः ।
समुद्योगं दृष्ट्वा भयमननुभूतं स्पृशति मां
न खल्वात्मन्यस्तं कृतमतिरहं तेन तु चपलाः ॥ ७ ॥

३२ राजा—जयतु, भगवान् जयतु । विराटो भगवन्, अभिवादये ।

३३ भग०—स्वस्ति ।

३४ राजा—भगवन् एतदासनमास्यताम् ।

३५ **भग०**— -(उपविश्य) भो राजन्!

उद्योगः प्रस्तुतः कस्माच्छीर्न सन्तोषमिच्छति ।
पीडयिष्यति सोत्सेकान् पीडितान् मोक्षयिष्यति ॥ ८ ॥

३६ **राजा**—भगवन्! गोग्रहणादवमानितोऽस्मि ।

३७ **भग०**—केन ।

३८ **राजा**—धार्तराष्ट्रैः ।

३९ **भग०**—(आत्मगतम्) भोः कष्टम्

एकोदकत्वं खलु नाम लोके
मनस्विनां कम्पयते मनांसि ।
वैरप्रियैस्तैर्हि कृतेऽपराधे
यत्सत्यमस्माभिरिवापराद्धम् ॥ ९ ॥

४० **राजा**—भगवन्! किमिदानीं विचार्यते ।

४१ **भग०**—न खलु किञ्चित् । तेषामुत्सुकः ।

४२ **राजा**—अद्यप्रभृति निभृता भविष्यन्ति । यदि शक्तोऽपि युधिष्ठिरो मर्षयति अहं न मर्षयामि ।

४३ **भग०**—(आत्मगतम्)

अद्येदानीं पर्णशय्या च भूमौ
राज्यभ्रंशो द्रौपदीधर्षणं वा ।
वृष्ण्यन्धत्वं संश्रितानां निवासः
सर्वं श्लाघ्यं यत् क्षमा ज्ञायते मे ॥ १० ॥

(प्रविश्य)

४४ **भटः**—जयतु महाराजः ।

४५ **राजा**—अथ किं चेष्टते दुर्योधनः ।

४६ **भटः**—न खलु दुर्योधन एव, पृथिव्यां राजानः सर्वे प्राप्ताः ।

द्रोणश्च भीष्मश्च जयद्रथश्च
शल्योऽङ्गराजः शकुनिः कृपश्च ।
तेषां रथोत्कम्पचलत्पताकै-
र्भिन्ना ध्वजैरेव वयं न बाणैः ॥ ११ ॥

४७ **राजा**—(उत्थाय कृताञ्जलिः) कथं तत्रभवान् गांगेयोऽपि प्राप्तः ।

४८ **भग०**—साधु धर्षितेनापि नातिक्रान्तः समुदाचारः ।
(आत्मगतम्) भोः

किमर्थं खलु सम्प्राप्तः कुरूणां गुरुरुत्तमः ।
शङ्के तीर्णा प्रतिज्ञेति स्मारणं क्रियते मम ॥ १२ ॥

४९ **राजा**—क्रोऽत्र ।

(प्रविश्य)

५० **भटः**—जयतु महाराजः ।

५१ **राजा**—सूतस्तावदाहूयताम् ।

५२ **भटः**—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(प्रविश्य)

५३ **सूतः**—जयत्वायुष्मान् ।

५४ **राजा**—

रथमानय शीघ्रं मे श्लाघ्यः प्राप्तो रणातिथिः ।
तोषयिष्ये शरैर्भीष्मं जेष्यामीत्यमनोरथः ॥ १३ ॥

५५ **सूतः**—यदाज्ञापयत्यायुष्मान् । आयुष्मन्

रिपूणां सैन्यभेदेषु यस्ते परिचितो रथः ।
रथचर्यां बहिष्कर्तुं तमास्थायोत्तरो गतः ॥ १४ ॥

५६ **राजा**—कथं निर्यातः कुमारः ।

५७ **भग०**—भो राजन्! संवार्यतां संवार्यतां कुमारः ।

अगणितगुणदोषो युद्धतीक्ष्णश्च बाल्या-
न्न च दहति न कश्चित् सन्निकृष्टो रणाग्निः ।
अथ च परिहरन्ते धार्तराष्ट्रा न किञ्चि-
न्न खलु परिभवात् ते युद्धदोषान् ब्रवीमि ॥ १५ ॥

५८ **राजा**—तेन हि शीघ्रमन्यो रथः कल्प्यताम् ।

५९ **सूतः**—यदाज्ञापयत्यायुष्मान् ।

६० **राजा**—अथवा एहि तावत् ।

६१ **सूतः**—आयुष्मन्! अयमस्मि ।

६२ **राजा**—

त्वमिदानीं कुमारस्य किं न वाहितवान् रथम् ।
अनुज्ञातोऽसि किं तेन न राज्ञां सारथिर्भवान् ॥ १६ ॥

६३ **सूतः**—प्रसीदत्वायुष्मान् । रथं कल्पयित्वा तु सूतसमुदा-
चारेणोपस्थितः खल्वहम् । कुमारेण तु

किं नु तत्परिहासार्थं किं नु तत्रास्ति कौशलम् ।
मामतिक्रम्य सारथ्ये विनियुक्ता बृहन्नला ॥ १७ ॥

६४ **भग०**—राजन्! अलमलं सम्भ्रमेण ।

यदि स्वचक्रोद्धतरेणुदुर्दिनं
रथं समास्थाय गता बृहन्नला ।
परान् क्षणेनेमिरवैर्निवारयन्
विनापि बाणान् रथ एव जेष्यति ॥ १८ ॥

६५ **राजा**—तेन हि शीघ्रमन्यो रथः कल्प्यताम् ।

६६ सूतः— यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

(प्रविश्य)

६७ भटः—भग्नः खलु कुमारस्य रथः ।

६८ राजा—कथं भग्नो नाम ।

६९ भटः—श्रोतुमर्हति महाराजः ।

बहुभिः समराभिज्ञैराच्छिन्नोऽश्वपथः परैः ।
भग्नो गहनलोभेन श्मशानाभिमुखो रथः ॥ १९ ॥

७० भग०—(आत्मगतम्) आः अत्र खलु गाण्डीवम् ।
(प्रकाशम्) भो राजन् !

निमित्तं किञ्चिदुत्पन्नं श्मशानाभिमुखे रथे ।
धार्तराष्ट्राः स्थिता यत्र श्मशानं तद् भविष्यति ॥ २० ॥

७१ राजा—भगवन् ! अकाले स्वस्थवाक्यं मन्युमुत्पादयति ।

७२ भग०—अलं मन्युना । कदाचिदनृतं नोक्तपूर्वम् ।

७३ राजा—आ अस्त्येतत् । गच्छ भूयो ज्ञायतां वृत्तान्तः ।

७४ भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

७५ राजा—

को नु खल्वेष सहसा कम्पयन्निव मेदिनीम् ।
नदीस्रोत इवाविद्धो क्षणात् संवर्तते ध्वनिः ॥ २१ ॥

ज्ञायतां शब्दः ।

(प्रविश्य)

७६ भटः—जयतु महाराजः । श्मशानान्मुहूर्तविश्रान्ततुरगेण कुमारेण—

७७ भग०—एष मामनृतवादिनं न कुर्यात् ।

७८ भटः--

कृता नीला नागाः शरशतनिपातेन कपिला
हयो वा योधो वा न वहति न कश्चिच्छरशतम् ।
शरैः स्तम्भीभूताः शरपरिकराः स्यन्दनवराः
शरैश्छन्ना मार्गाः स्रवति धनुरुग्रां शरनदीम् ॥ २२ ॥

७९ भग०--(आत्मगतम्)

एतदक्षयतूणीत्वं येन शक्रस्य खाण्डवे ।
यावत्यः पतिता धारास्तावन्तः प्रेषिताः शराः ॥ २३ ॥

८० राजा—अथ परेष्विदानीं को वृत्तान्तः ।

८१ भटः—अप्रत्यक्षं हि तत्र मे । प्रवृत्तिपुरुषाः कथयन्ति ।

धनुर्घोषं द्रोणस्तदिदमिति बुद्ध्वा प्रतिगतः
ध्वजे बाणं दृष्ट्वा कृतमिति न भीष्मः प्रहरति ।
शरैर्भग्नः कर्णः किमिदमिति चान्ये नृपतयो
भयेऽप्येको बाल्यान्न भयमभिमन्युर्गणयति ॥ २४ ॥

८२ भग०--कथमभिमन्युः प्राप्तः । भो राजन् !

युध्यते यदि सौभद्रस्तेजोऽग्निर्वंशयोर्द्वयोः ।
सारथिः प्रेष्यतामन्यो विक्लवात्र बृहन्नला ॥ २५ ॥

८३ राजा—मा मा भवानेवम् ।

भीष्मं रामशरैरभिन्नकवचं द्रोणं च मन्त्रायुधं
कृत्वा कर्णजयद्रथौ च विमुखौ शेषांश्च तांस्तान् नृपान् ।
सौभद्रं स्वशरैर्न धर्षयति किं भीतः पितुः प्रत्ययात्
संसृष्टोऽपि वयस्यभावसदृशं तुल्यं वयो रक्षति ॥ २६ ॥

८४ **भटः**—एष खलु कुमारस्य रथः

आलम्बितो भ्रमति धावति तेन मुक्तो
नैं प्राप्य धर्षयति नेच्छति विप्रकर्तुम् ।
आसन्नभूमिचपलः परिवर्तमानो
योग्योपदेशमिव तस्य रथः करोति ॥ २७ ॥

८५ **राजा**—गच्छ । भूयो ज्ञायतां वृत्तान्तः ।

८६ **भटः**—यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः । जयतु विराटेश्वरः । प्रियं निवेदये महाराजाय । अवजितं गोग्रहणम् । अपयाता धार्तराष्ट्राः ।

८७ **भग०**—दिष्ट्या भवान् वर्धते ।

८८ **राजा**—न न । भगवतो वृद्धिरेषा । अथ कुमार इदानीं क ।

८९ **भटः**—दृष्टपरिस्पन्दानां योधपुरुषाणां कर्माणि पुस्तकमारोपयति कुमारः ।

९० **राजा**—अहो श्लाघनीयव्यापारः खल्वयं कुमारः ।

ताडितस्य हि योधस्य श्लाघनीयेन कर्मणा ।
अकालान्तरिता पूजा नाशयत्येव वेदनाम् ॥ २८ ॥

अथ बृहन्नलेदानीं क ।

९१ **भटः**—प्रियनिवेदनार्थमभ्यन्तरं प्रविष्टा ।

९२ **राजा**—बृहन्नला तावदाहूयताम् ।

९३ **भटः**—यदाज्ञापयति महाराजः ।

(ततः प्रविशति बृहन्नला)

९४ **बृहन्नला**—(निरूप्य सविमर्शम्)

गाण्डीवेन मुहूर्तमाततगुणेनासीत् प्रतिस्पर्धितं
बाणानां परिवर्तनेष्वविशदा मुष्टिर्न मे संहता ।

गोधास्थानगता न चास्ति पटुता स्थाने हृतं सौष्ठवं
स्त्रीभावाच्छिथिलीकृतः परिचयादात्मा तु पश्चात् स्मृतः ॥२९॥

मया हि

अनेन वेषेण नरेन्द्रमध्ये
लज्जायमानेन धनुर्विकृष्टम् ।
यात्रा तु तावच्छरदुर्दिनेषु
शीघ्रं निमग्नः कलुषश्च रेणुः ॥ ३० ॥

मोः !

जित्वापि गां विजयमप्युपलभ्य राज्ञो
नैवास्ति मे जयगतो मनसि प्रहर्षः ।
दुःशासनं समरमूर्धनि संनिगृह्य
बद्ध्वा यदद्य न विराटपुरं प्रविष्टः ॥ ३१ ॥

उत्तराप्रीतिदत्तालङ्कारेणालंकृतो व्रीळित इवास्मि राजानं द्रष्टुम् । तस्माद् विराटेश्वरं पश्यामि । अये ! अयमार्यो युधिष्ठिरः

सयौवनः श्रेष्ठतपोवने रतो
नरेश्वरो ब्राह्मणवृत्तमाश्रितः ।
विमुक्तराज्योऽप्यभिवर्धितः श्रिया
त्रिदण्डधारी न च दण्डधारकः ॥ ३२ ॥

(उपगम्य) भगवन् ! अभिवादये ।

९५ **भग०**——स्वस्ति ।

९६ **बृहन्नला**——जेदु भट्टा ।

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९६ जयतु भर्ता ।

९७ **राजा**

अकारणं रूपमकारणं कुलं
महत्वु नीचेषु च कर्म शोभते ।
इदं हि रूपं परिभूतपूर्वकं
तदेव भूयो बहुमानमागतम् ॥ ३३ ॥

बृहन्नले ! परिश्रान्तामपि भवतीं भूयः परिश्रमयिष्ये । उच्यतां रणविस्तरः ।

९८ **बृहन्नला**—सुणादु भट्टा ।

९९ **राजा**—ऊर्जितं कर्म । संस्कृतमभिधीयताम् ।

१०० **बृहन्नला**—श्रोतुमर्हति महाराजः ।

(प्रविश्य)

१०१ **भटः**—जयतु महाराजः ।

१०२ **राजा**—

अपूर्व इव ते हर्षो ब्रूहि केनासि विस्मितः ।

१०३ **भटः**—

अश्रद्धेयं प्रियं प्राप्तं, सौभद्रो ग्रहणं गतः ॥ ३४ ॥

१०४ **बृहन्नला**—कथं गृहीतः । (आत्मगतम्)

तुलितबलमिदं मयाद्य सैन्यं
परिगणितं च रणेऽद्य मे स दृष्टः ।
सदृश इह तु तेन नास्ति कश्चित्
क इह भवेन्निहतेषु कीचकेषु ॥ ३५ ॥

१०५ **भग०**—बृहन्नले ! किमेतत् ।

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९८ शृणोतु भर्ता ।

१०६ बृहन्नला—भगवन्!

न जाने तस्य जेतारं बलवाञ्छिक्षितस्तु सः।
पितॄणां भाग्यदोषेण प्राप्नुयादपि धर्षणम् ॥ ३६ ॥

१०७ राजा—कथमिदानीं गृहीतः।

१०८ भटः—

रथमासाद्य निःशङ्कं बाहुभ्यामवतारितः।

१०९ राजा—केन।

११० भटः—

यः किलैष नरेन्द्रेण विनियुक्तो महानसे ॥ ३७ ॥

१११ बृहन्नला—(अपवार्य) एवमार्यभीमेन परिष्वक्तः, न गृहीतः।

दूरस्था दर्शनादेव वयं सन्तोषमागताः।
पुत्रस्नेहस्तु निर्विष्टो येन सुव्यक्तकारिणा ॥ ३८ ॥

११२ राजा—तेन सत्कृत्य प्रवेश्यतामभिमन्युः।

११३ भग०—भो राजन्! वृष्णिपाण्डवनाथस्याभिमन्योः पूजां मयादिति लोको ज्ञास्यति। तदवधीरणमस्य न्याय्यम्।

११४ राजा—नावधीरणमर्हति यादवीपुत्रः। कुतः

पुत्रो ह्येष युधिष्ठिरस्य तु वयस्तुल्यं हि नः सूनुना
सम्बन्धो द्रुपदेन नः कुलगतो नप्ता हि तस्माद् भवेत्।
जामातृत्वमदूरतोऽपि च भवेत् कन्यापितृत्वं हि नः
पूजार्होऽप्यतिथिर्भवेत् स्वविभवैरिष्टा हि नः पाण्डवाः ॥ ३९ ॥

११५ भग०—एवमेतत्। वक्तव्यं परिहर्तव्यं च।

११६ राजा—अथ केनायं प्रवेशयितव्यः।

११७ भग०—बृहन्नलया प्रवेशयितव्यः।

११८ **राजा**—बृहन्नले! प्रवेश्यतामभिमन्युः।

११९ **बृहन्नला**—यदाज्ञापयति महाराजः। (आत्मगतम्) चिरस्य खल्वाकांक्षितोऽयं नियोगो लब्धः।

१२० **भग०**—(आत्मगतम्)

अद्येदानीं यातु संदर्शनं वा
शून्ये दृष्ट्वा गाढमालिङ्गनं वा।
स्वैरं तावद् यातु मुद्बाष्पतां वा
मत्प्रत्यक्षं लज्जते ह्येष पुत्रम्॥ ४०॥

१२१ **राजा**—पश्यतु भवान् कुमारस्य कर्म।

नृपा भीष्मादयो भग्नाः सौभद्रो ग्रहणं गतः।
उत्तरेणाद्य संक्षेपादर्थतः पृथिवी जिता॥ ४१॥

(ततः प्रविशति भीमसेनः)

१२२ **भीमसेनः**—

आदीपिते जतुगृहे स्वभुजावसक्ता
मद्भ्रातरश्च जननी च मयोपनीताः।
सौभद्रमेकमवतार्य रथात्तु बालं
तं च श्रमं प्रथममद्य समं हि मन्ये॥ ४२॥

इत इतः कुमारः।

(ततः प्रविश्याभिमन्युः)

१२३ **अभिमन्युः**—भोः! को नु खल्वेषः।

विशालवक्षास्तनिमार्जितोदरः
स्थिरोन्नतांसोरुमहान् कटीकृशः।
इहाहृतो येन भुजैकयन्त्रितो
बलाधिकेनापि न चास्मि पीडितः॥ ४३॥

१२४ **बृहन्नला**--इत इतः कुमारः ।

१२५ **अभिमन्युः**--अये अयमपरः कः ।

अयुज्यमानैः प्रमदाविभूषणैः
करेणुशोभाभिरिवार्पितो गजः ।
लघुश्च वेपेण महानिवौजसा
विभात्युमावेषमिवाश्रितो हरः ॥ ४४ ॥

१२६ **बृहन्नला**—(अपवार्य) इममिहानयता किमिदानीमार्येण कृतम् ।

अवजित इति तावद् दूषितः पूर्वयुद्धे
दयितसुतवियुक्ता शोचनीया सुभद्रा ।
जित इति पुनरेनं रुष्यते वासुभद्रो
भवतु बहु किमुक्त्वा दूषितो हस्तसारः ॥ ४५ ॥

१२७ **भीमसेनः**--अर्जुन--

१२८ **बृहन्नला**--अथ किम् अथ किम् । अर्जुनपुत्रोऽयम् ।

१२९ **भीमसेनः**--(अपवार्य)

जानाम्येतान् निग्रहादस्य दोषान्
को वा पुत्रं मर्षयेच्छत्रुहस्ते ।
इष्टापत्त्या किन्तु दुःखे हि मग्ना
पश्यत्वेनं द्रौपदीत्याहृतोऽयम् ॥ ४६ ॥

१३० **बृहन्नलाः**--(अपवार्य) आर्य ! अभिभाषणकौतूहलं मे महत् । वाचालयत्वेनमार्यः ।

१३१ **भीमसेनः**--बाढम् । अभिमन्यो !

१३२ **अभिमन्यः**--अभिमन्युर्नाम ।

१३३ **भीमसेनः**--रुष्यत्येष मया । त्वमेवैनमभिभाषय ।

१३४ **बृहन्नला**---अभिमन्यो !

१३५ **अभिमन्युः**—कथं कथम् । अभिमन्युर्नामाहम् । भोः !

नीचैरप्यभिभाष्यन्ते नामभिः क्षत्रियान्वयाः ।
इहायं समुदाचारो ग्रहणं परिभूयते ॥ ४७ ॥

१३६ **बृहन्नला**---अभिमन्यो ! सुखमास्ते ते जननी ।

१३७ **अभिमन्युः**—कथं कथम् । जननी नाम ।

किं भवान् धर्मराजो मे भीमसेनो धनञ्जयः ।
यन्मां पितृवदाक्रम्य स्त्रीगतां पृच्छसे कथाम् ॥ ४८ ॥

१३८ **बृहन्नला**— अभिमन्यो ! अपि कुशली देवकीपुत्रः केशवः ।

१३९ **अभिमन्युः**—कथं तत्रभवन्तमपि नाम्ना । अथ किम् अथ किम् । कुशली भवता संसृष्टः ।

(उभौ परस्परमवलोकयतः)

१४० **अभिमन्युः**---कथमिदानीं सावज्ञमिव मां हस्यते ।

१४१ **बृहन्नला**—न खलु किञ्चित् ।

पार्थं पितरमुद्दिश्य मातुलं च जनार्दनम् ।
तरुणस्य कृतास्त्रस्य युक्तो युद्धपराजयः ॥ ४९ ॥

१४२ **अभिमन्युः**—

अलमात्मस्तवं कर्तुं नास्माकमुचितं कुले ।
हतेषु हि शरान् पश्य नाम नान्यद् भविष्यति ॥ ५० ॥

१४३ **बृहन्नला**---(आत्मगतम्) सम्यगाह कुमारः ।

सरथतुरगदृप्तनागयौधे
शरनिपुणेन न कश्चिदप्यविद्धः ।

अहमपि च परिक्षतो भवेयं
यदि न मया परिवर्तितो रथः स्यात् ॥ ९१ ॥

(प्रकाशम्) एवं वाक्यशौण्डीर्यम् । किमर्थं तेन पदातिना गृहीतः ।

१४४ **अभिमन्युः**—

अशस्त्रो मामभिगतस्ततोऽस्मि ग्रहणं गतः ।
न्यस्तशस्त्रं हि को हन्यादर्जुनं पितरं स्मरन् ॥ ९२ ॥

१४५ **भीमसेनः**—

धन्यः खल्वर्जुनो येन प्रत्यक्षमुभयं श्रुतम् ।
पुत्रस्य च पितुः श्लाघ्यं सङ्ग्रामेषु पराक्रमः ॥ ९३ ॥

१४६ **राजा**—त्वर्यतां त्वर्यतामभिमन्युः ।

१४७ **बृहन्नला**—इत इतः कुमारः । एष महाराजः । उपसर्पतु कुमारः ।

१४८ **अभिमन्युः**—आः कस्य महाराजः ।

१४९ **बृहन्नला**—न न । ब्राह्मणेन सहास्ते ।

१५० **अभिमन्युः**—ब्राह्मणेनेति । भगवन् ! अभिवादये ।

१५१ **भग०**—एह्येहि वत्स !

शौण्डीर्यं धृतिविनयं दयां स्वपक्षे
माधुर्यं धनुषि जयं पराक्रमं च ।
एकस्मिन् पितरि गुणानवाप्तुहि त्वं
शेषाणां यदपि च रोचते चतुर्णाम् ॥ ९४ ॥

१५२ **राजा**—एह्येहि पुत्र ! कथं न मामभिवादयसि । अहो उत्सिक्तः खल्वयं क्षत्रियकुमारः । अहमस्य दर्पप्रशमनं करोमि । अथ केनायं गृहीतः ।

१९३ **भीमसेनः**—महाराज ! मया ।

१९४ **अभिमन्यः**—अशस्त्रेणेत्यभिधीयताम् ।

१९५ **भीमसेनः**—शान्तं शान्तं पापम् ।

सहजौ मे प्रहरणं भुजौ पीनांसकोमलौ ।
तावाश्रित्य प्रयुध्येयं दुर्बलैर्गृह्यते धनुः ॥ ५५ ॥

१९६ **अभिमन्युः**—मा तावद् भोः !

बाहुरक्षौहिणीं यस्य निर्व्याजो यस्य विक्रमः ।
किं भवान् मध्यमस्तातस्तस्यैतत् सदृशं वचः ॥ ५६ ॥

१९७ **भग०**—पुत्र ! कोऽयं मध्यमो नाम ।

१९८ **अभिमन्युः**— श्रूयताम् । नन्वनुत्तरा वयं ब्राह्मणेषु । साध्वन्यो ब्रूयात् ।

१९९ **राजा**—भवतु भवतु । मद्वचनात् पुत्र ! कोऽयं मध्यमो नाम ।

१६० **अभिमन्युः**—श्रयताम् । येन

तुलयित्वा जरासन्धं कण्ठश्लिष्टेन बाहुना ।
असह्यकर्म तत् कृत्वा नीतः कृष्णोऽतदर्हताम् ॥ ५७ ॥

१६१ **राजा**—

न ते क्षेपेण रुष्यामि रुष्यता भवता रमे ।
किमुक्त्वा नापराद्धोऽहं कथं तिष्ठति यात्विति ॥ ५८ ॥

१६२ **अभिमन्युः**—यद्यहमनुग्राह्यः

पादयोः समुदाचारः क्रियतां निग्रहोचितः ।
बाहुभ्यामाहृतं भीमो बाहुभ्यामेव नेष्यति ॥ ५९ ॥

(ततः प्रविशत्युत्तरः)

१६३ **उत्तरः**—

मिथ्याप्रशंसा खलु नाम कष्टा येषां तु मिथ्यावचनेषु भक्तिः ।
अहं हि युद्धाश्रयमुच्यमानो वाचानुवर्ती हृदयेन लज्जे ॥ ६० ॥

(उपसृत्य) भगवन्! अभिवादये।

१६४ **भग०**—स्वस्ति।

१६५ **उत्तरः**—तात! अभिवादये।

१६६ **राजा**—एह्येहि पुत्र! आयुष्मान् भव। पुत्र! पूजिताः कृतकर्माणो योधपुरुषाः।

१६७ **उत्तरः**—पूजिताः। पूज्यतमेस्य क्रियतां पूजा।

१६८ **राजा**—पुत्र! कस्मै।

१६९ **उत्तरः**—इहात्रभवते धनञ्जयाय।

१७० **राजा**—कथं धनञ्जयायेति।

१७१ **उत्तरः**—अथ किम्। अत्रभवता

श्मशानाद्धनुरादाय तूणी चाक्षयसायके।
नृपा भीष्मादयो भग्ना वयं च परिरक्षिताः॥ ६१॥

१७२ **बृहन्नला**—प्रसीदतु महाराजः।

अयं बाल्यात्तु सम्भ्रान्तो न वेत्ति प्रहरन्नपि।
कृत्स्नं कर्म स्वयं कृत्वा परस्येत्यवगच्छति॥ ६२॥

१७३ **उत्तरः**—व्यपनयतु भवाञ्छङ्काम्। इदमाख्यास्यते।

प्रकोष्ठान्तरसंगूढं गाण्डीवज्याहतं किणम्।
यत्तद् द्वादशवर्षान्ते नैव याति सवर्णताम्॥ ६३॥

१७४ **बृहन्नला**—

एतन्मे पारिहार्याणां व्यावर्तनकृतं किणम्।
सन्निरोधविवर्णत्वाद् गोधास्थानमिहागतम्॥ ६४॥

१७५ **राजा**—पश्यामस्तावत्।

१७६ **बृहन्नला**—

रुद्रबाणावलीढाङ्गो यद्यहं भारतोऽर्जुनः।
अव्यक्तं भीमसेनोऽयमयं राजा युधिष्ठिरः॥ ६५॥

१७७ **राजा**—भो धर्मराज! वृकोदर! धनञ्जय! कथं न मां विश्वसिथ। भवतु भवतु प्राप्तकाले। बृहन्नले! प्रविश त्वमभ्यन्तरम्।

१७८ **बृहन्नला**—यदाज्ञापयति महाराजः।

१७९ **भग०**—अर्जुन! न खलु न खलु प्रवेष्टव्यम्। तीर्णप्रतिज्ञा वयम्।

१८० **अर्जुनः**—यदाज्ञापयत्यार्यः।

१८१ **राजा**—

शूराणां सत्यसन्धानां प्रतिज्ञां परिरक्षताम्।
पाण्डवानां निवासेन कुलं मे नष्टकल्मषम्॥ ६६॥

१८२ **अभिमन्युः**—इहात्रभवन्तो मे पितरः। तेन खलु

न रुष्यन्ति मया क्षिप्ता हसन्तश्च क्षिपन्ति माम्।
दिष्ट्या गोग्रहणं स्वन्तं पितरो येन दर्शिताः॥ ६७॥

(भीमसेनमुद्दिश्य) भोस्तात!

अज्ञानात्तु मया पूर्वं यद् भवान् नाभिवादितः।
तस्य पुत्रापराधस्य प्रसादं कर्तुमर्हसि॥ ६८॥

१८३ **भीमसेनः**—एह्येहि पुत्र! पितृसदृशपराक्रमो भव। पुत्र अभिवादयस्व पितरम्।

१८४ **अभिमन्युः**—भोस्तात! अभिवादये।

१८५ **अर्जुनः**—एह्येहि पुत्र!

अयं स हृदयह्लादी पुत्रगात्रसमागमः।
यत्तद् द्वादशवर्षान्ते प्रोषितः पुनरागतः॥ ६९॥

पुत्र! अभिवाद्यतां विराटेश्वरः।

१८६ **अभिमन्युः**—अभिवादये।

१८७ **राजा**—एह्योहि वत्स !

यौधिष्ठिरं धैर्यमवाप्नुहि त्वं
भैमं बलं नैपुणमर्जुनस्य ।
माद्रीसुतात् कान्तिमथाभिरूप्यं
कीर्तिं च कृष्णस्य जगत्प्रियस्य ॥ ७० ॥

(आत्मगतम्) उत्तरासन्निकर्षस्तु मां बाधते । किमिदानीं करिष्ये । भवतु दृष्टम् । कोऽत्र ।

(प्रविश्य)

१८८ **भटः**—जयतु महाराजः ।

१८९ **राजा**—आपस्तावत् ।

१९० **भटः**—यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) इमा आपः ।

१९१ **राजा**—अर्जुन ! गोग्रहणविजयशुल्कार्थं प्रतिगृह्यतामुत्तरा ।

१९२ **भग०**—एतदवनतं शिरः ।

१९३ **अर्जुनः**—कथं चारित्रं मे तुलयति । भो राजन् !

इष्टमन्तःपुरं सर्वं मातृवत् पूजितं मया ।
उत्तरैषा त्वया दत्ता पुत्रार्थे प्रतिगृह्यते ॥ ७१ ॥

१९४ **भग०**—एतदुन्नतं शिरः ।

१९५ **राजा**—भवतु । पितामहसकाशमुत्तरं प्रेषयामः । धर्मराज ! वृकोदर ! धनञ्जय ! इत इतो भवन्तः ।

(निष्क्रान्ताः सर्वे)

द्वितीयोऽङ्कः ।

———

॥ अथ तृतीयोऽङ्कः ॥

(ततः प्रविशति सूतः)

१ **सूतः**--भो भोः! निवेद्यतां निवेद्यतां सर्वक्षत्राचार्यपुरोगाणां क्षत्रियाणाम्। एष हि

अपास्य नारायणचक्रजं भयं
चिरप्रनष्टान् परिभूय बान्धवान्।
धनुःसहायैः कुरुभिर्न रक्षितो
हृतोऽभिमन्युः क्रियतां व्यपत्रपा ॥ १ ॥

इति।

(ततः प्रविशतो भीष्मद्रोणौ)

२ **द्रोणः**--सूत! कथय कथय।

रणपटुरपनीतः केन मे शिष्यपुत्रः
क इह मम शरैस्तैर्दैवतैर्योद्धुकामः।
कथय पुरुषसारं यावदस्त्रं बलं वा
बलवत इव दूतांस्तत्र संप्रेषयामि ॥ २ ॥

३ **भीष्मः**--सूत! कथय कथय।

भग्नापयानेष्वनभिज्ञदोष-
स्तारुण्यभावेन विलम्बमानः।
केनैष हस्तिग्रहणोद्यतेन
यूथे प्रयाते कलभो गृहीतः ॥ ३ ॥

(ततः प्रविशति दुर्योधनः कर्णः शकुनिश्च)

४ **दुर्योधनः**—सूत! कथय कथय । केनापनीतोऽभिमन्युः । अहमेवैनं मोक्षयामि । कुतः

मम हि पितृभिरस्य प्रस्तुतो ज्ञातिभेद-
स्तदिह मम च दोषो वक्तृभिः पातनीयः ।
अथ च मम स पुत्रः पाण्डवानां तु पश्चात्
सति च कुलविरोधे नापराध्यन्ति बालाः ॥ ४ ॥

५ **कर्णः**—अतिस्निग्धमनुरूपं चाभिहितम् । गान्धारीमातः!

मा तावत् स्वजनधिया तु बालभावाद्
व्यापन्नः समरमुखे तव प्रियार्थम् ।
अस्माभिर्न च परिरक्षितोऽभिमन्यु-
र्गृह्यन्तां धनुरपनीय वल्कलानि ॥ ५ ॥

६ **शकुनिः**—बहुनाथः खलु सौभद्रः । मुक्त एवेति संप्रधार्यताम् । कुतः

मुञ्चेदर्जुनपुत्र इत्यवगतो राजा विराटः स्वयं
स्मृत्वा चाद्य रणाजिरादवाजितं मुञ्चेत् स दामोदरम् ।
क्रोधोद्भूतहलात् प्रलम्बमथनाद् भीतेन मुच्येत वा
भीमस्त्वेनमिहानयेद् बलमहान् हत्वा रिपूनूर्जितान् ॥ ६ ॥

७ **द्रोणः**—सूत! कथय कथय । कथमिदानीं गृहीतः ।

पर्यस्तोऽस्य रथो हया नु चपलाश्चक्राक्षमा मेदिनी
तूणी क्षीणशरे त्वमस्य विगुणो ज्याच्छेदवन्ध्यं धनुः ।
एता दैवकृता भवन्ति रथिनां युद्धाश्रया व्यापदो
बाणैरप्यवकृष्यते खलु परैः स्वाधीनशिक्षस्तु सः ॥ ७ ॥

८ **सूतः**—आयुष्मन्! परुषमयो धनुर्वेदः। किमायुष्मता न ज्ञायते।

न चापि दोषा भवताभिभाषिताः
स चापि बाणौघमयो महारथः।
अलातचक्रप्रतिमस्तु मे रथो
गृहीत एवापतता पदातिना ॥ ८ ॥

९ **सर्वे**—कथं पदातिनेति। अथ कीदृशः स पदातिः।

१० **सूतः**—किमभिधास्यामि रूपं वा पराक्रमं वा।

११ **भीष्मः**—रूपेण स्त्रियः कथ्यन्ते। पराक्रमेण तु पुरुषाः। तत् पराक्रमोऽस्याभिधीयताम्।

१२ **सूतः**—आयुष्मन्!

१३ **दुर्योधनः**—

किमर्थं स्तूयते कोऽपि भवता गर्विताक्षरैः।
कथ्यतां नास्ति मे त्रासो यद्येष पवनो जवे ॥ ९ ॥

१४ **सूतः**—श्रोतुमर्हति महाराजः। तेन खलु

लंघयित्वा जवेनाश्वान् न्यस्त आपस्कारे करः।
प्रसारितहयग्रीवो निष्कम्पश्च रथः स्थितः ॥ १० ॥

१५ **भीष्मः**—तेन हि न्यस्यन्तामायुधानि।

१६ **सर्वे**—किमर्थम्।

१७ **भीष्मः**—

हृतप्रवेगो यदि बाहुना रथो
वृकोदरस्याङ्कगतः स चिन्त्यताम्।

पुरा हि तेन द्रुपदात्मजां हरन्
पदातिनैवाजितो जयद्रथः ॥ ११ ॥

१८ **द्रोणः**—सम्यगाह गांगेयः । बाल्योपदेशात् प्रभृत्यहं तस्य जवमवगच्छामि । इष्वस्त्रशालायां हि

कर्णायते तेन शरे विमुक्ते
विकम्पितं तस्य शिरो मयोक्तम् ।
गत्वा तदा तेन च बाणतुल्य-
मप्राप्तलक्षः स शरो गृहीतः ॥ १२ ॥

१९ **शकुनिः**—अहो हास्यमभिधानम् ।

नास्त्यन्यो बलवाल्लोके सर्वमिष्टेषु कथ्यते ।
जगद्व्याप्तान् भवन्तः किं सर्वे पश्यन्ति पाण्डवान् ॥ १३ ॥

२० **भीष्मः**—गान्धारराज ! सर्वमनुमानात् कथ्यते ।

वयं व्यपाश्रित्य रणं प्रयामः शस्त्राणि चापानि रथाधिरूढाः ।
द्वावेव दोर्भ्यां समरे प्रयातौ हलायुधश्चैव वृकोदरश्च ॥ १४ ॥

२१ **शकुनिः**—

एकैकेन वयं भग्नाः सहसा साहसप्रियाः ।
उत्तरं च तमप्येके कथयिष्यन्ति फल्गुनम् ॥ १५ ॥

२२ **द्रोणः**—भो गान्धारराज ! अत्रापि तावद् भवतः सन्देहः ।

किमुत्तरेणापि रणे विकृष्यते
निसृष्टशुष्काशनिगार्जितं धनुः ।
किमुत्तरस्यापि शरैर्हतातपः
कृतो मुहूर्तास्तमितो दिवाकरः ॥ १६ ॥

२३ भीष्मः—गान्धारीमातः! विस्पष्टं खलु कथ्यते। ननु जानीते भवान्।

बाणपुंखाक्षरैर्वाक्यैर्ज्याजिह्मापरिवर्तिभिः।
विकृष्टं खलु पार्थेन न च श्रोत्रं प्रयच्छति॥ १७॥

(प्रविश्य)

२४ सूतः—जयत्वायुष्मान्। शान्तिकर्मानुष्ठीयताम्।

२५ भीष्मः—किमर्थम्।

२६ सूतः—

उचितं ते पुरा कर्तुं ध्वजे बाणप्रधर्षिते।
अयं हि बाणः कस्यापि पुंखे नामाभिधीयते॥ १८॥

२७ भीष्मः—आनय।

(सूत उपनयति)

२८ भीष्मः—(गृहीत्वा निरीक्ष्य) वत्स! गान्धारराज! जराशिथिलं मे चक्षुः। वाच्यतामयं शरः।

२९ शकुनिः—(गृहीत्वानुवाच्य) अर्जुनस्य। (इति क्षिपति। द्रोणस्य पादयोः पतति)

३० द्रोणः—(शरं गृहीत्वा) एह्येहि वत्स!

एष शिष्येण मे क्षिप्तो गाङ्गेयं वन्दितुं शरः।
पादयोः पतितो भूमौ मां क्रमेणाभिवन्दितुम्॥ १९॥

३१ शकुनिः—मा तावद् भोः शरप्रत्यय इदानीं श्रद्धातव्यम्।

यौधः स्यादर्जुनो नाम तेनायं चोज्झितः शरः।
लिखितं चोत्तरेणापि प्रकाशमुपनीयताम्॥ २०॥

३२ दुर्योधनः—

तेषां राज्यप्रदानार्थमनृतं कथ्यते यदि ।
राज्यस्यार्धं प्रदास्यामि यावद् दृष्टे युधिष्ठिरे ॥ २१ ॥

(प्रविश्य)

३३ भटः—जयतु महाराजः । विराटनगराद् दूतः प्राप्तः ।

३४ दुर्योधनः—प्रवेश्यताम् ।

३५ भटः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

(ततः प्रविशत्युत्तरः)

३६ उत्तरः—

अध्वानमल्पमतिमुक्तजवैस्तुरङ्गै-
रागच्छता पथि रथेन विलम्बितं मे ।
कौन्तेयबाणनिहतैर्द्विरदैः समन्ताद्
दुःखेन यान्ति तुरगा विषमा हि भूमिः ॥ २२ ॥

(प्रविश्य कृताञ्जलिः) भो भोः ! आचार्यपितामहपुरोगं सर्वराजमण्डलमभिवादये ।

३७ सर्वे—आयुष्मान् भव ।

३८ द्रोणः—किमाह तत्रभवान् विराटेश्वरः ।

३९ उत्तरः—नाहं तत्रभवता प्रेषितः ।

४० द्रोणः—अथ केन त्वं प्रेषितः ।

४१ उत्तरः—तत्रभवता युधिष्ठिरेण ।

४२ द्रोणः—किमाह धर्मराजः ।

४३ उत्तरः—श्रूयताम् ।

उत्तरा मे स्नुषा लब्धा प्रतीक्षे राजमण्डलम् ।
तत्रैव किमिहैवास्तु विवाहः क्व प्रवर्तताम् ॥ २३ ॥

४४ शकुनिः—तत्रैव तत्रैव ।

४५ द्रोणः—

इत्यर्थं वयमानीताः पञ्चरात्रोऽपि वर्तते ।
धर्मेणावर्जिता भिक्षा धर्मेणैव प्रदीयताम् ॥ २४ ॥

४६ दुर्योधनः—

बाढं दत्तं मया राज्यं पाण्डवेभ्यो यथापुरम् ।
मृतेऽपि हि नराः सर्वे सत्ये तिष्ठन्ति तिष्ठति ॥ २५ ॥

४७ द्रोणः—

हन्त सर्वे प्रसन्नाः स्मः प्रवृद्धकुलसंग्रहाः ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ २६ ॥

(निष्क्रान्ताः सर्वे)

तृतीयोऽङ्कः ।

अवसितं पंचरात्रम् ।

शुभं भूयात् ।

TRANSLATION

OF

Pancharatra.

—:o:—

(*Then enters Sutradhâra after the Nândî is over.*)

1 Sûtradhara:—May the God, Krishna, protect you,—Krishna, who was dark-coloured, who was the messenger of Arjuna and Bhima in this world, who was director (of the motion of) the lord of birds (i. e. Garuda), who was an invincible warrior who was terrible, who was steady in fighting, who always did only what was praiseworthy, and who received the offerings of all sacrifices.

(*Stepping forward*) I request the respectable audience thus.—Oh! How is it that something like a sound is heard, while I am engaged in requesting (the audience)?—Oh! let me see.

2 (*Behind the scenes*)—Oh the greatness of the sacrifice of the lord of the Kurus.

3 Sûtra:—Well, I see. Here is going on the sacrifice of Duryodhana, the lord of the Kurus, when tributary princes have come out of regard for him together with all the queens of their harems (*exit*).

Here ends the introduction.

(Then enter three Brahmins.)

4 All:—Oh the greatness of the sacrifice of the lord of the Kurus!

5 First:—Here by reason of the food, left uneated by Brahmins, the quarters appear to have fully-blossomed Kâsha flowers; all the groves of trees have the fragrance of their flowers annihilated by the smoke of oblations; the tigers have become as docile as the deer; mountains have lions, (i. e. the

lions in the mountains are) silenced by death; thus when the king has taken the initiation (for the performance of the sacrifice), the whole world appears to observe a similar vow along with him.

6 Second:—You have said well. The fire, which is the mouth of the best of gods, is satiated with oblations; best of the Brahmins have been satisfied with wealth; collections of birds have been fed to the full; all those various men on all sides have been supplied with numbers of cows; thus at the present time this world, delighted on all sides, and resounding with (the praise of) the good qualities of the king, has risen above (surpassed) the whole celestial world by reason of the king's qualities.

7 Third:—These respectable Brahmins appear to be walking like old elephants,—Brahmins, whose feet are rubbed by the turbans of kings; whose renown is enviable and extensive; whose religious observances are increasing even in their old age; who are endowed with mouths that are well-versed in reciting the Vedas; who are feeble on account of the advanced stage of their old age; who are walking with the support of the third foot in the form of their walking sticks; and who have placed their curved hands on the shoulders of their pupils.

8 All:—O boys ! O boys ! The (sacrificial) fire is not to be thrown away by you, until the sacrificial ablution ceremony has been completely performed.

9 First :—Oh ! Alas ! The boys have shown their rashness at last.

This ground, with the one sacrificial post erected on it aflame, appears to possess, as it were, a golden arm ; the sacrificial fire does not bear (does not allow to come) in its vicinity the ordinary fire, just as a Brahmin does not bear the vicinity of a Shûdra ; the sacrificial altar, though its surface is not much burned on account of the green Kusha grass being spread there, is, however, surrounded (by flames); and this smoke enters the प्राग्वंश (a particular apartment in the

sacrificial pavilion), just as an elephant enters a fully-blossomed lotus pond.

10 Second :—It is so. This fire is being put out by the terrified Brahmins owing to the fear that it might spread far away ; just as some member of a caste, when his family exhibits bad morals, is banished out of the fear that the whole caste might be spoiled.

11 Third:—The sacrificial cart, filled with ghee, is burning' although it is being sprinkled with water; just as a woman, whose child is dead, is tormented by the affection for the infant.

12 First:—You have remarked well. The holy fire, starting to burn this sacrificial cart of the emperor Duryodhana, first slowly dwindling down on account of the ground being full of green verdure, although the kusha grass was scorched, but afterwards being blown by the breeze, blazing with flames, and gradually coming up to the wheel (of the cart), is apprearing like the sun, now that its body has assumed a circular shape in pursuance of the circumference of the wheel.

13 Second :—Here look at this other thing: These five serpents, terrified by the fire, have issued forth from the bottom of the ant-hill by the way of its cavities, just as the five organs of sense simultaneously depart from the body of a dead man.

14 Third :—Again look here, both of you. The birds, residing in the body-like interior of the hollow of this tree, that is being burnt by the sacrificial fire, fanned by the wind, have flown up like the (five) vital airs.

15 First: —It is just so. This forest, wherein the trees are all flowering, is being reduced to ashes by reason of this one dry tree, just as the whole of a family is brought to ruin by one of its members, who is wanting in morals.

Having, to his complete satisfaction, devoured, as it were, his food in the form of (i. e. having devastated) this forest, together with all the high and small trees and bushes, this fire,

following the course of the Kusha grass, has gone down towards the river, as if for the purpose of washing his mouth.

16 Second :—This fire has spread from one tree to another by means of the cloth, made of Kusha grass, attached to the trees. The fruit of the plantain tree, being scorched, drops down, as if out of ripeness. And this palm tree in the front, together with its large collection of bee-hives, being burnt for a long time at its root, has fallen down like the axe of the God, Siva.

17 Third :—O ! The sacrifical (lit. divine) fire has cooled down like the anger of a good man. The force of the fire has come to a stand-still owing to the absence of any other things remaining to be burnt; just as the capacity of some generous-minded man for making gifts comes to an end by the exhaustion of his wealth.

18 First :—The fire has commenced to feed upon the wooden pot, called ladle, the wooden piece used for producing fire, and the Kusha grass, just as a person, reduced to poverty by reason of his being vicious, is compelled to use his own belongings.

19 Second :—This Palâsha tree, growing on the banks of the river, with its branches bending down, appears to make an offering of water, with its hand in the form of the one leaf that is moving in consequence of the breeze, to the trees, whose existence has been brought to an end by the wild fire.

20 Third :—Come on then. We also shall sip water in the meanwhile.

21 Both :—Alright.

(*All having sipped water.*)

22 First :—Oh ! This Duryodhana, the lord of the Kurus, is coming in this very direction, with Bhishma and Drona in his front, and followed from behind by the company of all the respectable princes.

" Give food (to all) by the performance of sacrifices; conquer the earth by your valour; abandon anger; and be kind

towards your own people;" speaking these words sweetly with reference to the incidents that have taken place in the past, these citizens take the side of the Pandavas themselves.

Come on then. We also shall go to honour the lord of the Kurus.

23 Both :—Alright.

24 All :—May you be victorious. (*Exeunt all.*)

(*Here ends the interlude.*)

(*Then enter Bhishma and Drona.*)

25 Drona :—To speak the truth, I myself have been favoured by Duryodhana, taking recourse to righteousness. For, any fault in a pupil is attributed to his preceptor without its being ascribed either to his relations or to his friends; because it is not the fault either of the father or of the mother, who hands over one's own young child to the care of a preceptor.

26 Bhishma :—This Duryodhana, having secured elevation in consequence of the attainment of wealth, has wiped off the obloquy by reason of his love of fighting; he has also become a receptacle of merit by having performed the religious ceremony; and in this manner he is appearing to his advantage after a long time.

(*Then enter Duryodhana, Karna and Shakuni.*)

27 Duryodhana :—I have secured faith; my preceptor experiences satisfaction; the world reposes confidence in me; my merit is accumulated ; the odium (about me) has disappeared; and my dead relatives are to go to the celestial world. If any one says that this is not true, (then in that case my answer to it is that) the celestial world is not an invisible thing; it is yielding its fruits in various ways even here.

28 Karna :—O you son of Gandhari, you have only done the rightful thing, while giving away the wealth that came down to you rightfully. For, the prosperity of the Kshatriyas depends upon their arrows; he who lays by wealth for the sake of his sons is deceived; the bow alone should be given

to his sons by a king after having presented all his wealth to Brahmins.

29 Shakuni :—The lord of the Angas has spoken well,—he whose body has all its sins washed off by the ablution in the Ganges.

30 Karna :—Ikshwaku, Sharyati, Yayati, Rama, Mandhatri, Nabhaga, Nriga and Ambarisha,—all these persons, with their treasures and their kingdoms, are dead in bodies, but living by their actions (lit. sacrifices.)

31 All :—O son of Gandhari, we congratulate you on the completion of the sacrifice.

32 Duryo :—I am obliged to you. O preceptor, I salute you.

33 Drona :—Come, come, my boy; but this is a wrong order.

34 Duryo :—Then, which is the right one ?

35 Drona :—Don't you see ? He (Bhishma) should be saluted in the first place,—he who is a deity transformed into a human being. I think it to be a wrong procedure to salute me before (lit. transgressing) Bhishma.

36 Bhishma :—Please, don't say so. For many reasons I am inferior to you. Because, I am born from my mother, while you are self-born; the weapon is my occupation, but you hold it only for sport; you are a Brahmin, whereas I am born in a Kshatriya race; you are our preceptor, while I am your pupil, oldest of all.

37 Drona :—Great men should not deprecate themselves.—Come, boy, salute me.

38 Duryo :—Preceptor, I salute you.

39 Drona :—Come, come, boy; be always put to trouble in this same way in (the performance of) the sacrificial ablutions.

40 Duryo :—I am much favoured by you.—O grandfather, I salute you.

41 Bhishma :—Come, come, my grandson; may your mind be pacified in this same way.

42 Duryo :—I am obliged to you.—O my maternal uncle, I salute you.

43 Shakuni :—My dear, having in this same way performed all sacrifices in which abundant gifts are bestowed, you should bring together, like Jarasandha, all the kings, after conquering them, for the Râjasûya sacrifice.

44 Drona :—Oh! Even in the utterance of the blessing Shakuni suggests a future undertaking. Really, this Kshatriya boy seems to be fond of quarrels.

45 Duryo :—Friend Karna, accept the affectionate greeting of your friend in due course after the salutations to the elderly persons are over.

46 Karna :—O son of Gandhari, this body of yours has become slender in consequence of the sacrificial observances. I shall, therefore, embrace you, if you can bear my strength. And hence I do not venture to embrace you without asking you. I suspect all this from your speech which was as grave as would befit a royal sage.

47 Duryo :—Let this same always remain to be your attitude towards me.

48 Drona :—My dear Duryodhana, here this king, by name Bhishmaka, a beloved friend of the great Indra, presents his compliments to you.

49 Duryo :—Welcome to the noble one. I salute.

50 Bhishma :—O my grandson, Duryodhana! this king, by name Bhûrishravas, who has been a barrier against the Deccan, pays his respects to you.

51 Duryo :—Welcome to the noble one.

52 Drona :—My dear Duryodhana, Abhimanyu, sent by Krishna, congratulating you on the performance of your sacrifice, pays his honour to you.

53 Shakuni :—Dear Duryodhana, this Sahadeva, the son of Jarâsandha, salutes you.

54 Duryo :—Come, come, my dear boy. Be like your father in valour.

55 All :—This company of all the kings presents compliments to you.

56 Duryo :—I am thankful. But, Oh ! Why has not the king Virâta come, when all other kings have assembled together here ?

57 Shakuni :—I have sent a messenger for him; I hope, he must be on his way here.

58 Duryo :—O preceptor, O you,—who are my preceptor in religion as well as in the science of warfare, please, accept some Dakshinâ from me.

59 Drona :—What do you say ? Accept some Dakshina ? Very well ! I shall make a request to you.

60 Duryo :—How ? Even the preceptor is to make a request to me ?

61 Bhishma :—Oh ! What, indeed, should be the occasion for you to make a request, when you have drunk the Soma juice, given by the young Duryodhana in pursuance of the order of his elders, when you are enjoying the shade of the imperial umbrella, and when your renown has spread everywhere ? What is that thing, or that result or that peculiarity, in which you, a Brahmin and a preceptor of the Kshatriyas, can be wanting ?

62 Duryo :—You may command whatever you want. What should I do ?

63 Drona :—My boy, Duryodhana, I tell you.

64 Duryo :—What are you thinking about now ? I am dearer to you than your own life ; I have received my education from you; I am counted amongst the brave; and I have done several deeds of valour. Speak freely what you want and what I should give. All things will be in your hands, as soon as I hold the mace in mine.

65 Drona :—My boy, I am just going to tell you. Only the flow of tears prevents me.

66 All :—How is it that even the preceptor is shedding tears ?

67 Bhishma :—O my grandson, vain is all your effort !

68 Duryo :—Who is here ?

(*Entering.*)

69 Bhata :—May our lord be victorious !

70 Duryo :—Just bring water.

71 Bhata :—Yes, my lord. (*Going out and coming back.*) May our lord be victorious ! Here is water.

72 Duryo :—Have it here. (*Taking the jar*) O preceptor, let your face, that is sullied by the drops of tears, be washed.

73 Drona :—Never mind it. Let the fulfilment itself of my desired object be the water for the washing of my face.

74 Duryo :—Oh ! Fie !

If you have before your mind my past crookedness, and if you think that I shall not give (what I promise to give), then stretch forth your hand which is hardened by (the use of) hundreds of arrows, and let this water (poured on it) be the proof (as to the certainty about the giving) of the gifts.

75 Drona :—Oh ! My mind has got the confidence. My child, listen.

You should assign a (half) portion (of the kingdom) to the Pandavas, the whereabouts of whom, being without any shelter, have not been known for these twelve years. This is what I beg and what you should give me.

76 Shakuni :—(*Annoyed*) Oh ! Don't say so !

Is this fair—this deception, under the name of religion, perpetrated by introducing all of a sudden an irrelevant topic, and practised upon a pupil, who is entrusted to your care and who confides in your venerableness.

77 Drona :—How do you say that it is a deception under the name of religion ? O you Shakuni, whose judgment is disconcerted by (the manners current in) the country of the Gândhâras, do not think all other people to be ignoble, because you are ignoble. Oh ! Alas !

It is regarded as a deception, if I say that the ancestral kingdom should be restored to the brothers ! But what is better ? That it is returned at their request or that it is wrested by them with force.

78 All :—What do you say ? With force ?

79 Bhishma:—O my grandson Duryodhana, the sacrificial ablution alone is the matter in hand at present. So the words of Shakuni, who is an enemy under the disguise of a friend, should not be listened to. For, see, O my grand-child !

It is all (the result of) the abusive haughtiness of Shakuni that the Pandavas, together with the daughter of the Drüpada king, are wandering all over the earth, besmeared with the dust of the forest, that you are averse to them, and that they are not well-disposed towards you.

80 Duryo :—Let that be as it may. But, my preceptor, I ask this in the first place.

81 Drona :—My boy, speak out.

82 Duryo :—Why was the anger held back by those who are able to use force, when in the midst of the whole assembly they were insultingly deprived of their kingdom and their honour.

83 Drona :—Now on this point Yudhishthira should be questioned,—Yudhishthira, who was deceived under the disguise of honour, who abided by the rules relating to gambling, and who prevented Bhima just when he was on the point of lifting up a pillar of the assembly hall. If that pillar had been thrown against a certain man, Shakuni would not have insulted us.

84 Bhishma :—One thing was commenced, and another has ensued. O preceptor, at the present juncture what is more important is the business in hand and not this quarrel.

85 Drona :—Don't hinder us. Let the quarrel itself go on.

86 Bhishma :—May the preceptor be calm. Look here, my grandson.

You are the eldest of all, and they are your humble petitioners,—they, who are weak, poor and helpless, and who seek happiness from you, but will not boast of having got it. Will you keep them in your family or allow them to live in the company of beasts ?

87 Shakuni :—Let them ! Let them !

88 Karna :—O preceptor, away with anger. For, indeed, Duryodhana does get angry, when he is made to hear something, the substance of which is unsavoury, although it is beneficial. He does not like that any particular great man should be praised. This sacrificial affair of your pupil, which has almost come to an end, should be guarded (from these hindrances). And Durydohana should be persuaded gently, just as an elephant, that has many bad habits, is to be mounted upon only with gentleness.

89 Drona :—O dear Karna, the nature of a Brahmin is fiery. I am warned in due time. Here now I follow your advice. —My boy, Duryodhana, am I not your master, indeed ?

90 Bhishma :—Now he has begun in the right way. To speak the truth, conciliation is indeed the medicine for the insolent.

91 Duryo :—You are the master, not only of me, but of all our family.

92 Drona :—It is well said in your case alone. Therefore, my boy,

If you are deceived by me, it is no fault of yours. So I may injure you or this may prove to be an advantage to you. Mutual differences of great families are settled by the words of those who have authority for dispensing justice.

93 Duryo :—Then I wish to consult on this matter.

94 Drona :—My boy, whom do you wish to consult? Bhishma, Karna, Kripa, Jayadratha, the lord of the country called Sindhu, Ashwatthaman, Vidura, your father or your mother? Tell me, my boy, whom out of these you wish to consult.

95 Duryo :—None of these. I wish to consult my maternal uncle.

96 Drona:—Shakuni? Alas! The matter is spoiled.

97 Duryo :—O my maternal uncle, please, come here. My friend, Karna, come here.

98 Drona:—Never mind. I shall do this way. O my dear king of the Gandharas, will you come here?

99 Shakuni :—Here I am.

100 Drona:—O dear one,

Old age is full of anger. The rashness of this contemptible old man should, therefore, be pardoned. And an embrace should pacify (the anger aroused by) the harsh words.

101 Bhishma:—(*To himself*) This preceptor asks the pardon of Shakuni out of affection for his pupil. Though conciliated in this way, he will not leave off his crookedness.

102 Shakuni :—(*To himself*) O! the preceptor is certainly a rogue, as he is conciliating me with a view to the fulfilment of his object.

(*All sit down after walking a little.*)

103 Duryo :—O maternal uncle, what is your decision with regard to the half share of the kingdom to be given to the Pandavas?

104 Shakuni :—My verdict is that it should not be given.

105 Duryo :—My maternal uncle should have said that it should be given.

106 Shakuni :—If the kingdom is to be given away, then why should you hold consultation with us? Then the whole of it may be given!

107 Duryo :—Friend Karna, lord of the Angas, now you have not said anything as yet.

108 Karna :—What should I say now ?

I cannot repudiate the principle of maintaining good relations between brothers and brothers, which was observed and enjoyed by Rama. As to the desirability or undesirability (of giving the half kingdom), you are the best authority. We shall be your companions in the times of war.

109 Duryo :—O maternal uncle, find out some bad country, which contains many hostile people and which is not inhabitable, so that the Pandavas may reside there.

110 Shakuni :—Oh! Alas !

I think your proposal to be vain. For who is more powerful than Arjuna ? And corn will grow up even in barren lands, where Dharma is the king.

111 Duryo :—Now then,

I have poured down water on the palm of the hand of the preceptor, and the fact is witnessed by the elders of the family, and that is regarded all over the world as a truth that is sure to be accomplished. Therefore, whether it be bad policy or deception or any other thing, still, O king, I wish to make my promise (lit. water) true.

112 Shakuni :—You simply want to be relieved from (the charge of) a false promise. Is it not so ?

113 Duryo :—Quite so.

114 Shakuni :—Then come here. (*Approaching*) O preceptor, here the honoured king of the Kurus is requesting you.

115 Drona :—O dear king of the Gandharas, say what you have to say.

116 Shakuni :—If information about the Pandavas is brought within five days (lit. nights), Duryodhana will indeed give the half share of the kingdom to them. Now you should produce them.

117 Drona :—Oh ! This will not do.

They are to be produced by me within five days !—they, who, during the last twelve years, were not found out by you,

who wanted to practise some fraud on them. It is better to say in plain words that what is promised cannot be given.

118 Bhishma :—My dear Duryodhana, there should be no trickery in justice. We also shall be delighted to see that this object is accomplished. See, my grandson,

You should give the half share of the kingdom to the Pandavas, whether it be after one year or after a hundred years. O hero, thus make your promise true. For a promise of the Kurus is always rendered true by its fulfilment.

119 Duryo :—This same is my determination.

120 Drona :—(*To himself*) Now in consequence of my eagerness for the accomplishment of this object my aspiration has gone to such a length that I would fain act like Hanuman, who found out the lost Sita by crossing the ocean.

Whence indeed can, therefore, the information about the Pandavas be obtained ?

(*Entering*)

121 Bhata :—May the great king be victorious ! From the city of the Viratas a messenger has come.

122 All :—Let him be ushered in at once.

123 Bhata :—Just as you order. (*Exit.*)

(*Entering*)

124 Messenger :—May the great king be victorious.

125 All :—Has the lord of the Viratas come ?

126 Bhata :—He has not come, as he is overwhelmed by grief. For his near relatives, the hundred Kichaka brothers have been murdered by some unknown person during the night only by means of the hands; because from (the examination of) the bodies it appears that death was not caused by any weapon.

127 Bhishma :—How ! without a weapon !— O preceptor, do then accept the condition of finding out the Pandavas within five days.

128 Drona :—Why ?

129 Bhishma :—This must evidently be the sportive action of the brave Bhimasena. The fury, which was concentrated on these hundred brothers, has borne fruit on those hundred brothers.

130 Drona :—How do you know this ?

131 Bhishma :—Why ? O learned man, do not the best bullocks infer that the traces (left by the thrusting) of horns must be due to the juvenile restiveness of their calves wandering on the banks (of a river) ?

132 Drona :—How do you say ? The best bullocks infer ?—Oh ! The object is accomplished !—My boy, Duryodhana, the limit of five days is accepted by us.

133 Duryo :—All right.

134 Drona :—O you princes, who have come to witness the sacrifice, listen, listen ! Duryodhana, the respected lord of the Kurus,—no, no, Duryodhana, in consultation with Shakuni, has agreed to give half the kingdom, if information about the Pandavas is available. Is it not so, my boy ?

135 Duryo :—It is exactly so.

136 Drona :—Think twice or thrice over it.

137 Shakuni :—I shall see when the time comes.

138 Drona :—I say, O son of Ganga, what do you think of this ?

139 Bhishma :—(*To himself*) As the joy, felt by the preceptor, is visible over and above the proper limits of gravity, I fear, he has been deceived by Duryodhana, who was going to be deceived (by Drona, as it was pretended by Shakuni).

(*Openly*) My grandson Duryodhana, I have some secret enmity with Virata; and besides he has not come to witness your sacrifice. Let, therefore, his cows be captured.—O Brahmin, whose mind is guided by straightforwardness,

The Pandavas, being insulted by the affront in the form of the whirling sound of our chariots, will be excited to anger. They have gratefulness; and if the cows are taken away, it will be a desideratum.

(*Entering.*)

140 Bhata :—Indeed, the chariots and horses are ready for you, who intend to make the entry.

141 Duryo :—With these very chariots let his cows be captured immediately. And the mace, which was laid aside during the sacrificial period, shall be again wielded by me in my hands.

142 Drona :—Then let my servants bring forth my chariot.

143 Shakuni :—Let my elephant be brought.

144 Karna :—Let my chariot be kept ready here, with horses harnessed to it,—horses, that are always prompt to bear any amount of burden.

145 Bhishma :—My mind has grown impatient to go to the city of Virata; let, therefore, my bow be fetched quickly.

146 All :—Letting alone your bow, you should stay behind in this very place. We are your servants, ready to execute your orders.

147 Drona :—My boy, Duryodhana, we two wish to see your valour in this battle.

148 Duryo :—Just as it pleases you.

149 Drona :—Dear king of the Gandharas, in this expedition for the capture of cows your chariot will, indeed, be the first in rank.

150 Shakuni :—All right ! It is a very good idea.

(*Exeunt all.*)

ACT II.

(Then enters an old cowherd.)

1 Old cowherd :—May the cows have many calves! May the young females of the cowherd race have long-living husbands! May our king, Virata, be the one sovereign of the whole world! Let all the cows come to this vista in the garden, (which is) adjacent to the city for the purpose of the cow-giving ceremony in celebration of the birth-day festivity of the great king Virata; so also let all the boys and girls of the cowherds gather together after having performed all the auspicious and delightful things. I shall enjoy the sport by occupying the position of seniority amongst them.—But why, indeed, is this crow,—sitting on a dry tree and with its mouth rubbing against the dry branches,—crying out with a hoarse voice, turning its face towards the sun? Let the evil be averted, let the evil be averted, in the case of ourselves as well as our cows. Well, assuming the position of seniority amongst these, I shall call together the cowherd boys and girls. O Gomitraka, Gomitraka!

(Entering.)

2 Go :—O maternal uncle, I salute you.

3 Old cow :—Let the evil be averted, let the evil be averted, in the case of ourselves as well as our cows.—O Gomitraka, let all the cows come to this vista in the garden, (which is) adjacent to the city for the purpose of the cow-giving ceremony in celebration of the birthday festivity of the great king, Virata; so also let all the boys and girls of the cowherds gather together after having performed all the auspicious and delightful things.—O Gomitraka, call here the boys and girls of the cowherds.

4 Go :—As my maternal uncle orders. O Gorakshinika, O Ghritapinda, O Swamini, O Vrishabhadatta, O Kumbhadatta, O Mahishadatta, come, come soon.

(*Then enter all.*)

All :—Maternal uncle, we salute you.

Old cow :—Let the evil be averted, let the evil be averted, in the case of ourselves as well as in the case of these cowherd boys and girls. Let the cows come to this vista in the garden, (which is) adjacent to the city for the purpose of the cow-giving ceremony in celebration of the birthday festivity of the great king, Virata. In the meanwhile let us sing and dance.

All :—Just as the maternal uncle orders. (*All dance.*)

Old cow:—O glad ! You are well dancing and well singing. I also shall dance then.

All :—Oh ! Maternal uncle ! A great column of dust is rising up !

Old cow :—Not only the column of dust, but also a tumult of the sounds of conches and drums is rising up.

All :—The sun, with its orb covered by a light, faint like the lustre of the day-time moon, is now seen and is not seen again.

Go :—Alas ! Oh maternal uncle ! Some unknown men,—these robbers,—are overrunning the whole of our hamlet, seated in horse carriages, with umbrellas white like lumps of curds.

Old cow:—Alas ! Volleys of arrows have burst forth !—O boys and girls, enter your huts quickly.

All :—Just as our maternal uncle orders. (*Exeunt.*)

Old cows :—Alas ! Stand, stand ! Strike, strike ! Arrest, arrest ! We shall report this matter to the great king, Virata. (*Exit.*)

Prelude.

(*Then enters Bhata.*)

Bhata —Oh! Let it be made known to the great king, the lord of the Viratas, that these cows are being taken away by

the sons of Dhritarashtra, who are clandestinely employing their heroism for the purpose of theft; and that,

This herd of cows,—consisting of calves that are running astray, numbers of cows that are distressed, and the best of bullocks whose faces are terror-struck on seeing the whole situation,—is in a pitiable condition and extremely perturbed, being overwhelmed on all sides by the heart-rending cries uttered by the bovine animals.

(*Behind the scenes.*)

What do you say? By the sons of Dhritarashtra?

17 Bhata :—Yes, noble man.

(*Entering.*)

18 Chamberlain :—This is quite befitting in the case of those who are hostile even towards their own brethren.

With bows made ready and with the fences protecting their wrists and fingers fastened on, covered with armours and seated in decorated chariots, buoyant with the spirit of heroism, ready for fighting and well-versed in the use of missiles,—these men wreak their vengeance, to be directed towards the king, on these cows.

O Jayasena, the communication of this news at an inopportune time, when the great king is engaged in the performance of a ceremony in honour of his birth-day constellation, will give rise to anger I shall, therefore, broach the tidings to him after the conclusion of the ceremony of the auspicious day.

19 Bhata :—This affair is of supreme importance; it ought to be communicated at once.

20 Chamber :—Then I tell it just now.

(*Then enters the king.*)

21 King :—Don't say that ! My cows, with their young calves distressed and dispersed by the fear of the rumbling noise of the chariots, are being taken away ! And yet my shameless

hand,—with fat shoulderes, with its bracelets in motion, and wet with the ointment of sandalwood,—is engaged in taking food.

Jayasena ! Jayasena !

(*Entering.*)

22 Bhata :—May the great king be victorious!

23 King :—Enough of calling me a great king! My pride of belonging to the Kshatriya race has fallen off. Let the details of the fight be described.

24 Bhata:—Disagreeable things do not deserve to be described in details. This is the sum and substance in short.

When the bodies of all the cows had become of one uniform colour on account of the dust, thrown up by the chariots, different sorts of colours were visible only in places where the whips fell.

25 King :—Then,

Bring my bow at once; let my chariot be made ready ; and let him alone follow my footsteps, who has devotion, of his own accord. The effort for the release of cows in the brunt of the battle is in no case fruitless. Even death will result in renown; but religious merit will be the outcome, if the cows are set free.

26 Bhata :—Just as the great king orders. (*Exit.*)

27 King :—Oh! What, indeed, can possibly be the cause of the enmity of Duryodhana towards me ? O yes, I see. Because I did not go to enjoy his sacrifice!—But how can I enjoy it ? By the death of the Kichakas we have become afflicted. Or there may be another reason, namely, that I am well disposed towards the Pandavas at least indirectly. But anyhow I must fight with him now. Bhagawan might perhaps be acquainted with the nature of Duryodhana by reason of his having resided in Hastinapura. Or,

Even though it is granted that he will not speak ill of Duryodhana, still a person, who has some object to accomplish, shall, being in need, be asking questions incessantly.

Who is there ?

(*Entering*)

28 Bhata :—May the great king be victorious !

29 King :—Let Bhagawan be called in the first place.

30 Bhata :—Just as the great king orders. (*Exit.*)

(*Then enters Bhagawan.*)

31 Bhaga :—(*Looking on all sides*) Oh ! What, indeed, can this mean?

Best of the elephants are being caparisoned. Horsemen have put on their armours. The chariots have their axle-trees fixed on to them. And the warriors have girded their loins. On seeing this preparation an unusual fear overcomes me. Of couse, the fear is not in relation to myself; for I am of a steady mind; but those brothers of mine are rash.

32 King:—Let Bhagawan be victorious ! —O Bhagawan, I salute you.

33 Bhaga:—Peace be to you !

34 Virata :—O Bhagawan, here is a seat for you. Please, sit down.

35 Bhaga :—(*sitting*) O king,

For what purpose is the preparation going on ? Wealth knows no contentment. It will crush down the arrogant and release those that are distressed.

36 King :—Bhagwan, I am insulted by the capture of our cows.

37 Bhaga :—By whom?

38 King:—By the sons of Dhritarashtra.

39 Bhaga :—(*To himself*) Oh misery !

Indeed, in this world, relationship causes a shuddering sensation in the minds of the wise ; for, to speak the truth,

I fear, as if we ourselves have committed the offence, although the misdeed has been perpetrated by the Kauravas, who are always fond of hostilities.

40 King:—Bhagawan, what are you thinking about now ?

41 Bhaga : —About nothing. I am only anxious about them.

42 King :—From today they will be completely silenced. I shall not tolerate this, even if Yudhishthira, though able, tolerates it.

43 Bhaga :—(*To himself*) Sleeping on leaves, spread on the ground, loss of the kingdom, insult of Draupadi, assumption of a disguised character, living as dependents,—all this is commendable now that it is known as being due to my forgiving nature.

(*Entering.*)

44 Bhata :—May the great king be victorious !

45 King :—Well, what is Duryodhana going to do now ?

46 Bhata :—Not only Duryodhana, but all the kings of the earth have come !

Drona, Bhishma, Jayadratha, Shalya, Karna, Shakuni, and Kripa,—all have come. And we are broken down not so much by their arrows, as by their flag-staffs, the banners attached to which are fluttering in consequence of the joltings of the chariots.

47 King :—(*Getting up and folding together his hands*) How ! The revered Bhishma also has come !

48 Bhaga:—Well done ! Good manners have not been disregarded by him, even though he is insulted by the attack. (*To himself*) Oh !

Why, indeed, has the best and the eldest of the Kurus, come ? I think he has come to give me a hint that our vow has been fulfilled.

49 King :—Who is there ?

(*Entering.*)

50 Bhata :—May the lord be victorious !

51 King :—Let the charioteer be called at once.

52 Bhata :—Just as the great king orders. (*Exit.*)

(*Entering.*)

53 Charioteer :—May the long-lived king be victorious.

54 King :—Bring my chariot quickly; because a praiseworthy guest has come on the battle-field. I shall gratify Bhishma with my arrows. That I should get a victory over him is not at all my desire.

55 Char :—Just as the long-lived King orders.—But, O long-lived one,

To show his skill in chariot-driving, Uttara has gone forth, seated in that chariot, which is your usual chariot, when you wish to pierce the line of the hostile armies.

56 King :—How now ? Has the prince gone forth ?

57 Bhaga :—O king, let the prince be stopped at once from proceeding.

For, on account of his boyhood, he will be rashly keen for fighting without calculating the gains and losses. And there is no guarantee that the conflagration of battle, approaching near, will not burn anybody. Nor will the sons of Dhritarashtra hesitate to stoop down to any means. I describe these dangers of battle to you, not indeed with any desire to insult you by doing so.

58 King :—Then, let another chariot be made ready very soon.

59 Char :—Just as the long-lived king commands.

60 King :—But come back first.

61 Char :—O long-lived one, here I am.

62 King :—Now why did you not drive the chariot of the prince ? Did he tell you not to do so ? Or is it that you are not a charioteer for kings ?

63 Char :—May the long-lived one be pacified. Making the chariot ready, I, indeed, waited upon him, as my duty of the

charioteer required. But the prince, setting me aside, employed Brihannala for driving the chariot; I do not know whether it was for making a fun of her or that she had any real skill in that art.

64 Bhaga :—King, enough of fear.

If Brihannala has gone, mounting the chariot, which is sure to throw up clouds of dust by the rotation of its wheels, then the chariot itself will, within a few moments, vanquish the enemies even without arrows, warding them off by the very sounds of the wheel rims.

65 King :—Then prepare another chariot very soon.

66 Char :—Just as the long-lived one orders. (*Exit.*)

(*Entering.*)

67 Bhata :—Indeed, the course of the prince's chariot has been checked.

68 King :—How, indeed, could it be checked ?

69 Bhata :—May the great king hear.

The road of the horses was blocked by several of the enemies, expert in the science of war. Being thus checked, the chariot has turned towards the cemetery for the purpose of taking rest in the grove of trees there.

70 Bhaga :—(*To himself*) Oh ! I see. The Gandiva bow has been kept there ! (*Openly*) O king,

Some auspicious prognostication is indicated by the fact that the chariot has turned towards the cemetery. It is to the effect that the place, where the sons of Dhritarashtra are encamped, will soon be turned into a cemetery.

71 King :—Bhagawan, words, uttered at ease on an inopportune occasion, give rise to anger.

72 Bhaga :—Enough of anger. Never before have I uttered words, which have proved false.

73 King :—O yes ! It is so.—Go and know again what has happened further.

74 Bhata :—Just as the great king orders. (*Exit.*)

75 King :—What noise, indeed, is this, that has suddenly arisen, in a moment, shaking, as it were, the whole earth, as if the current of a river had been obstructed.

Inquire whence the noise issues.

(*Entering*)

76 Bhata :—May the great king be victorious! The prince, —starting from the cemetery after giving rest for some time to the horses,—

77 Bhaga :—I hope, he will not make me a false prophet.

78 Bhata :—The prince has made the black elephants appear to be of reddish colour (by reason of blood) by letting fall hundreds of arrows on them. There remains neither a horse nor a warrior, that does not bear a hundred arrows, piercing the body. Best of chariots, pervaded by arrows all round, are rendered motionless by arrows. The roads are covered with arrows. A terrible river of arrows is, as it were, flowing from the bow.

79 Bhaga:—(*To himself*) This is due to the inexhaustible quivers by means of which as many arrows were despatched (by Arjuna) at the time of the burning of the Khandava forest, as were the rows of rainwater, sent down by the god Indra.

80 King :—Now what is the news about the enemies ?

81 Bhata :—I have not got any personal knowledge from that quarter. But the messengers say :

Drona, recognising the twanging of the bow to be the same (*i. e.* that of Arjuna), has retired. Seeing an arrow dropped even on his own banner and thinking that there was a surfeit of fighting, Bhishma has ceased to strike. Karna has been subdued with arrows. And other kings are giving vent to their frightful astonishment with the words, "What is this !" Amidst this scene of terror there is only one Abhimanyu, who, on account of his boyhood, does not yield to fear.

82 Bhaga:—How? Abhimanyu is come?—O king,

If the son of Subhadra, the fire of valour of both the families (of the Pandavas and the Yadavas,) is fighting, then another charioteer should be sent, as Brihannala will be powerless there.

83 King:—Do not say so.

Having driven off Bhishma, whose armour was impregnable even to the arrows of Parashurama, and Drona, whose weapons consist of incantations only, and having driven off also Karna and Jayadratha ,and those other various kings, do you think that the prince will not dare attack with his arrows the son of Subhadra, being afraid on account of (the great reputation of) his father Arjuna (for his bravery)? And even the prince, though he is joined in contest with Abhimanyu, will be sure to spare an age (*i. e.* person of an age) which is equal to his own and which is fit for the formation of mutual friendship.

84 Bhata :—This chariot of the prince whirls round when the reins (of the horses) are pulled up, and begins to move quickly as soon as the reins are given in. Having approached its object, it neither assaults nor wishes to injure it. Going quickly towards a spot which is adjacent to the enemy, it suddenly turns back. His chariot is thus as it were giving instructions to other chariots!

85 King:—Go and bring further news again.

86 Bhata:—Just as the great king orders. (*Going out and re-entering*) May the great king be victorious! May the lord of the Viratas be victorious! I have brought a good news for the great king. The cows are recovered, and the sons of Dhritarashtra routed.

87 Bhaga:—Thank God! You are to be congratulated!

88 King:—No, no. Really speaking, this congratulation should be conferred on you.—But where is the prince now?

89 Bhata :—The prince is noting down in his book the deeds of warriors whose bravery he has witnessed.

90 King:—Oh! The prince is really engaged in a praise-worthy business.

For honour, done without loss of time, to a soldier, who has sustained injury in the cause of some commendable action, does contribute to remove his pain.

And where is Brihannala at present ?

91 Bhata :—She has gone to the interior part of the palace to communicate the good news.

92 King :—Let her be called first.

93 Bhata :—Just as the great king orders.

(*Then enters Brihannala.*)

94 Brih :—(*Seeing thoughtfully.*)

I had for some time to struggle with my bow, called Gandiva, in the action of stretching and affixing its string. My fist could not be well closed and was not properly working in the act of taking out and discharging arrows. There was no aptitude left in that part of my body (namely, near the wrist) where the leather strap (called गोधा) is banded (by warriors to prevent injury.) And dexterity had disappeared from places (limbs) where it should have been present. But the real nature of mine, relaxing on account of the assumption of the female form, was soon afterwards revived by force of association.

With this (female) garb on me, I was ashamed to stretch my bow in the midst of the kings. But I led the assault in the thunderstorm of arrows, and soon the dust, tinged (with the blood of wounded warriors), settled down to the earth.

Although I have recovered the cows and although I have secured a victory for the king, still in my mind I feel no exultation for the success, since I have not to-day entered the city of the Viratas with Dusshasana, captured and pinioned in the thick of the battle.

I am really ashamed to see the king, being adorned with ornaments given by Uttarâ out of gratification. I shall, therefore, see the lord of the Viratas.—Oh! Here is the revered Dharma.

Although he is youthful, still he has devoted himself to the highest kind of penance. Although he is the lord of men, still he has taken recourse to the occupation of a Brahmin. Although he has given up his kingdom, still he is more and more endowed with splendour. And although he is the holder of the three *dandas* (*i. e.* the three-fold staff of a sanyasin), still he is not the holder of even one *danda* (*i. e.* he has not got the monarchical right of meting out punishment to an offender.)

(*Approaching*) O Bhagawan, I salute you!

95 Bhaga :—Hail to you!

96 Brih :—May the lord be victorious.

97 King:—It is neither the form nor the family that is the cause of greatness. Amongst the high as well as the low, it is the deed that shines. This same form, which had been before subjected to contumely, has again become an object of great honour.

O Brihannala, I wish to trouble you again, although you are already sufficiently tired. Let the details of the fighting be described.

98 Brih :—Hear, my lord.

99 King :—The deed to be described is heroic. Let the narration be in Sanskrit.

100 Brih:—The great king may be pleased to listen.

(*Entering.*)

101 Bhata :—May the great king be victorious.

102 King:—Your joy appears to be extraordinary. Tell us why you are bewildered.

103 Bhata :—A good event, which cannot even be believed, has taken place. The son of Subhadra has been captured!

104 Brih :—How can that be ! (*To himself*)

To-day the strength of the army was measured and calculated by me. And he also was seen by me to-day. There is not a single soul, that can be equal to him. Now then in this case who can be of such a prowess, when the Kichakas have been killed.

105 Bhaga :—O Brihannala, what is this ?

106 Brih :—O Bhagawan,

I am not aware of any person who can vanquish him. He is powerful and well-trained. But perhaps he might have been subjected to this ignominious fate by the misfortune of his parents.

107 King :—But now how was he apprehended ?

108 Bhata :—He was fearlessly taken down with the arms after approaching his chariot.

109 King :—By whom ?

110 Bhata :—By him, indeed, who has been employed by your majesty in the kitchen.

111 Brih :—(*Aside*) I see now. He has not been apprehended, but simply embraced by the noble Bhima.

I, being at a distance, felt joy only from his sight. But the longing for the son was gratified by Bhima by openly doing what he wished to do (*i. e.* embracing).

112 King :—Then let Abhimanyu be ushered in with all the honour due to him.

113 Bhaga :—O king, people will think that the honour, done to Abhimanyu, who has both the Vrishnis and the Pandavas as his guardians, due to fear. Disregarding him will, therefore, be the proper course.

114 King :—No, the son of Yadavi (*i. e.* Subhadra) does not deserve to be disregarded. For,

He is the son (nephew) of Yudhishthira. His age is co-eval with that of our son. Our connection with Drupada

is of several generations; and from that point of view he is our grandson. And perhaps even the relationship of a son-in-law will not be far distant, inasmuch as we have a daughter. Besides a guest always deserves to be honoured according to his greatness. And the Pandavas also are our favourites.

115 Bhaga :—All right.—The idea ought to have been suggested and the blame averted.

116 King :—By whom should he be ushered ?

117 Bhaga :—By Brihannala.

118 King :—O Brihannala, let Abhimanyu be ushered.

119 Brih :—Just as the king orders. (*To himself*) At last I have got the order, which I was longing after for a long time.

120 Bhaga :—(*To himself*) Now at last let him see his son, and seeing him in private let him embrace him too. For he might be ashamed to freely shed tears of joy with regard to his son in my presence.

121 King :—Look at the heroic deed of the prince.

Kings, such as Bhishma and others, are vanquished; the son of Subhadra has been captured; in short, the whole earth is practically conquered by Uttara.

(*Then enters Bhimasena.*)

122 Bhima :—When the house of lac was set on fire, my brothers and my mother, seated on my arms, were taken away by me. To-day having got down from the chariot this young Saubhadra alone, I think that fatigue felt before to be equal to the present one.

This way ! Let the prince come this way !

(*Then enters Abhimanyu.*)

123 Abhi :— O ! Who, indeed, can he be ? .

His chest is broad. His stomach is endowed with slenderness. His shoulders are steady and raised. He is thick in

thighs and slender in the waist. Held by one hand alone, I have been brought here by him, who is superior in strength. And yet I have not been molested in the least.

124 Brih :—This way, let the prince come this way.

125 Abhi :—O ! Who is this other person ? Being decorated with women's ornaments, which do not befit him well, he resembles an elephant adorned with the embellishments of a female elephant. He is small in size, but great in grandeur. He appears to be as it were the god Shiva, assuming the form of his wife, Uma.

126 Brih :—(*Aside*) What has my noble brother done now in bringing him here !

In the first place Abhimanyu has got the stigma that he has been vanquished in the very first fight. Subhadra, separated from her dear son, will be thrown into a very pitiable condition. Again, Krishna will be angry with him that he has been defeated. But, let it pass. What is the use of speaking much ? The strength of the arms of Bhimasena has been wasted in a wrong cause.

127 Bhima :—Arjuna—

128 Brih :—Yes ! Yes ! Arjuna's son he is !

129 Bhima —(*Aside*)

I know all these evil consequences arising from his capture. And who indeed will tolerate one's own son, falling into the hands of the enemy. But in this case his capture being the very object desired by us, I have brought him here that Draupadi, engrossed in grief, may be able to see him.

130 Brih :—(*Aside*) O noble brother, I have a great curiosity for hearing his conversation. May the noble brother make him speak.

131 Bhima :—All right !—O Abhimanyu !

132 Abhi :—How ! Simply Abhimanyu !

133 Bhima :—He gets angry with me. You make him speak.

134 Brih :—Abhimanyu !

135 Abhi :—How now ! Am I only Abhimanyu ?—Oh !

Persons, born in the Kshatriya race, are called simply by their mere names even by low persons ! Such appear to be the manners here ! Or it may be my capture that is the cause of this insult.

136 Brih :—Abhimanyu ! Is your mother doing well ?

137 Abhi :—How now ! You ask of my mother also !

Are you the king Dharma or Bhimasena, or Arjuna that you, dominating like a father, ask news about women ?

138 Brih :—Abhimanyu, is Keshava, the son of Devaki, doing well ?

139 Abhi :—How ! You refer to his Honour also with his mere name ?—Yes ! Yes ! He, with whom you are, as it were, so very intimately related, is doing well !

(*Both look at each other.*)

140 Abhi :—How now ? They dare to laugh at me indignantly !

141 Brih :—The reason is not very important.

Taking into consideration the fact that Arjuna is your father and Krishna your maternal uncle, is it befitting that you, who are in your youthful vigour and who have studied the use of missiles, should sustain a defeat in the battle ?

142 Abhi :—Enough ! In our family it is not regarded as proper to sing one's own praises. Examine the arrows sticking in the bodies of the killed. There will be found no other name (except mine).

143 Brih :—(*To himself*) The prince has spoken truly.

Out of all the warriors together with their chariots, horses, and intoxicated elephants, there was none that was not pierced by him, who is skilled in the discharge of arrows. Even I myself would have been wounded, if I had not turned away my chariot.

(*Openly*) This boastfulness in words is alright. But how is it that you were apprehended by this person walking on foot ?

144 Abhi :—I was apprehended, because he approached me without a weapon. For, who will kill an unarmed person? Not I,—remembering my father Arjuna.

145 Bhima :—Blessed, indeed, is Arjuna, who has actually heard both these things,—which are creditable to the son as well as to the father,—namely, the heroism on the battlefields.

146 King :—Quickly, let Abhimanyu be brought in quickly.

147 Brih :—This way, let the prince come this way. Here the lord is sitting. May the prince approach him.

148 Abhi :—Oh ! Whose lord is he ?

149 Brih :—No, no ! I mean to say that he is sitting with a Brahmana.

150 Abhi :—With a Brahmana ?—O respectable Brahmana, I salute you.

151 Bhaga :—My son, come, come !

May you be endowed with the various qualities of your father, viz. magnanimity, courage, politeness, compassion for our own people, sweetness, and victory and valour by means of the bow, and also may you be endowed with any other qualities of the four remaining parents, which may suit your taste.

152 King :—Come, my son. Why do you not salute me ? Oh ! This Kshatriya prince is, indeed, very proud. I shall remove his pride.—Now, by whom was he apprehended ?

153 Bhima :—O great king, by me.

154 Abhi :—Say at the same time that you were unarmed then.

155 Bhima :—God forbid ! Don't say so !

These two arms of mine, which are born with me, and which are handsome on account of the fat shoulders, serve me as my weapon. I fight with the help of them. The bow is taken up only by the weak.

156 Abhi :—Oh ! Don't say that.

Are you that middle father of mine, whose arm is a legion and whose heroism is genuine ? This sort of speech is becoming to him alone.

157 Bhaga :—My son, who indeed is this middle father ?

158 Abhi :—Listen.—But it is not proper for me to give a retort to a Brahmin.—Let some other person ask me.

159 King :—Very well ! O boy, I ask you, who is this middle one ?

160 Abhi :—Listen. The middle one is he, who, having poised Jarasandha in the air with an arm placed round his neck, and having achieved that well known dreadful deed (*i. e.* death), carried Krishna beyond the possibility of being liable to the same sort of fate.

161 King :—I do not get angry with you for the taunt. (On the contrary) I enjoy the fact that you are angry. What is the use of saying that I have not done any wrong ?—Now, what is your opinion as to whether he should stay or go away ?

162 Abhi :—If I am to be favoured,.

A treatment, befitting my captivity, should be meted out to my feet (*i. e.* my feet should be fettered). As I have been brought here by the arms, so Bhima will take me away from here with his arms alone.

(*Then enters Uttara.*)

163 Uttara :—False praise is indeed very annoying. Whatever may be the opinion of those, who have a liking for false praise; I, for one, being eulogized in connection with the fighting, feel ashamed in my mind, although outwardly I appear to assent to the words of praise.

(*Approaching*) O Bhagawan, I salute you.

164 Bhaga :—Hail to you !

165 Uttara :—Father, I salute you.

166 King :—Come, come, my son! Be long-lived! My son, have you done honour to the soldiers, who achieved heroic deeds?

167 Uttara :—Yes, I have. Now let honour be done to him who deserves it most.

168 King :—Whom do you mean, my son?

169 Uttara :—I mean this revered Dhananjaya.

170 King :—Is he Dhananjaya?

171 Uttara :—Surely!

Having taken from the cemetery his bow and the two quivers which contain an inexhaustible stock of arrows, he discomfited kings like Bhishma and others and saved me.

172 Brih :—May the great king be propitious!

On account of his young age he has become bewildered, and does not remember who struck, although he himself was striking; and having done the whole thing himself, he thinks that it has been done by somebody else.

173 Uttara :—Your honour should entertain no doubt. This will be pointed out.

The scar, which, being produced by the string of the Gandiva bow, is concealed in the middle of the forearm, has not been effaced even after the lapse of twelve years.

174 Brih :—This scar of mine is produced by the turning round of the bracelets; and owing to the skin being stained by the obstruction of the bracelets, the mark of a bow string scar is wrongly supposed to be visible here which is the place where the leather guards are fastened by warriors.

175 King :—Let us see it.

176 Brih :—If I am Arjuna, who is a descendent of Bharata, and whose body is wounded by the arrows of the god Siva, then evidently this is Bhimasena, and this is the king Yudhishthira.

177 King:—O King Dharma ! Bhima ! and Arjuna ! How is it that you did not confide in me ! Very well, we shall see, when the time comes for it.—O Brihannala, you go inside

178 Brih :—Just as the great king orders.

179 Bhaga:—Arjuna, there is indeed no need of going inside now. We have fulfilled our vow.

180 Arjuna :—All right, as the noble brother orders.

181 King:—My house has all its sin wiped off by the residence of the brave and truthful Pandavas, while they were observing their vow.

182 Abhi :—Here are my revered parents ! And it is, therefore, indeed that they do not get angry with me, though they are taunted by me, and taunt me in a joking manner. Fortunately for me this capture of the cows has ended well, that it has shown me my fathers.

(*Addressing himself to Bhimasena*). O father, you will be pleased to forgive the fault of your son, that you were not saluted by me before out of ignorance.

183 Bhima : —Come, come, my son. May your prowess be like that of your father. O son ! salute your father.

184 Abhi :—O father, I salute you.

185 Arjuna :—Come, come, my son.

This is the heart-thrilling contact of the body of my son, which, being absent so long, is again obtained by me after the lapse of these twelve years.

My son, salute the king of the Viratas.

186 Abhi :—I salute you.

187 King :—Come, come, O dear one.

May you obtain the courage of Yudhishthira, the strength of Bhima, the skilfulness of Arjuna, splendour and wisdom

from the sons of Madri, and the fame of the world-beloved Krishna. (*To himself*) But the contact of Uttarâ (with Arjuna) troubles me. What shall I do now? Well, I see.— Who is there?

(*Entering*)

188 Bhata :—May the lord be victorious!

189 King :—Bring water soon.

190 Bhata :—Just as the great king orders. (*Going out and re-entering*) Here is water.

191 King :—Arjuna, let Uttarâ be accepted by way of a present for the victory that you have gained in the capture of the cows.

192 Bhaga :—I have to bend down my head out of shame.

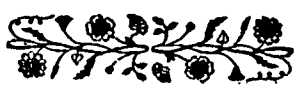
193 Arjuna :—How is it that he thinks lightly of my probity of conduct. O king,

All the members of the harem are dear to me and I have worshipped them as my mothers. Therefore, I accept this Uttarâ, given by you, for my son.

194 Bhaga :—Now my head is lifted up with honour.

195 King :—Very well, I shall send Uttara to the grand-father. O Dharma, Bhima, and Arjuna! please come this way. (*Exit.*)

End of the Second Act.



ACT III.

(*Then enters a charioteer.*)

1 Charioteer :—Oh! Let it be made known to the Kshatriyas, of whom Drona, the preceptor of all the Kshatriyas, is the chief, that this Abhimanyu, not protected by the Kauravas, although they had bows in their hands, has been made a prisoner of war by the enemies, setting at naught the fear arising from the disc of Narayana and disregarding his relatives whose trace has been lost for a long time. Let shame be felt for this !

(*Then enter Bhishma and Drona.*)

2 Drona :—O charioteer, tell me, tell me by whom the son of my pupil has been taken away from the battle-field ? Who is here desirous to compete with my arrows, which are no less than actual deities ? Tell me, and I shall at once send there a strong man, or a missile or an army, as if they were my powerful agents.

3 Bhishma :—O charioteer, tell me, tell me.

By whom is he, having the fault of not being acquainted with the ways of retreat in case of defeat, and loitering on the battle-field out of curiosity due to his youthful age, made a prisoner, just as a cub of an elephant is captured by one intending to capture an elephant, after the herd of elephants has escaped.

(*Then enter Duryodhana, Karna and Shakuni.*)

4 Duryo :—O charioteer, tell me, tell me. By whom has Abhimanyu been taken away ? I myself shall release him. For,

A family feud is going on between his parents and myself, and therefore it is very likely that some evil motive might be attributed to me by some fault-finding persons. But he is my son first and then of the Pandavas. Young children are not at fault in the family hostility.

5 Karna :—You have spoken very affectionately and appropriately. O you, who have Gandhari for your mother,

May he not fall into some misfortune, having come to fight in the front of the battle in your cause regarding you a kinsman out of his boyish nature. We have not saved Abhimanyu. Throwing aside our bow, we deserve to put on bark garments !

6 Shakuni :—The son of Subhadra has many persons to take care of him. Be assured that he must have been released. For,

The king, Virata, will himself set him free, as soon as he comes to know that he is the son of Arjuna; or he will release him when he remembers that even Krishna had run away from the battlefield; or Abhimanyu will be set at liberty by him, being afraid of the destroyer of Pralamba, raising up his plough with anger; or perhaps even Bhima, powerful with his strength, may bring him here after killing the potent enemies.

7 Drona :—O charioteer, tell me how he was captured.

Was his chariot upset ? Were the horses (uncontrollably) swift ? Was the ground too miry for the wheels ? Were the arrows of both the quivers exhausted ? Were you an unfit charioteer for him ? Had his bow become useless by the breaking of the string ? In battles these difficulties befall warriors through misfotune. And sometimes it is true that a warrior is defeated with arrows by his enemies also. But he has acquired complete mastery in the art of war.

8 Char :—O long-lived one, the affairs of war are full of unrelenting accidents. Do you not know this ?

There were none of the drawbacks conjectured by you. The great warrior was well furnished with numbers of arrows. And my chariot was moving as swiftly as a circle formed by by a firebrand in the air. Still he was caught hold of by some pedestrian walking up to him.

9 All :—How ? By a pedestrian ? What sort of a pedestrian was he ?

10 Char:—How should I describe him? By his form or his valour?

11 Bhishma:—Women are described by their form, and men by their valour. Therefore, let his valour be described.

12 Char:—O long-lived one!

13 Duryo:—Why are you praising anybody in boastful terms? Or you may go on; I don't care, even if he be the very wind in respect of speed.

14 Char:—May the great king listen.

Surpassing the horses by his speed, he laid his hand on a part of the chariot; and the chariot stood motionless with the necks of the horses stretched forth.

15 Bhishma:—Then our weapons may be laid down.

16 All:—Why?

17 Bhishma—If the speed of the chariot is stopped by the hand, then Abhimanyu may be positively taken to be safe in the possession of Bhimasena. For on a former occasion Jayadratha, running away with the daughter of Drupada, was similarly overtaken and defeated by him, walking on foot only.

18 Drona:—Bhishma has spoken rightly. I know his speed since the time he received instruction from me in his boyhood. For in the school of archery and missiles,

When an arrow, stretched as far back as the ear, was discharged by him, I said to him that his head had shaken. Then, going as swiftly as the arrow itself, he caught hold of it, before it could reach its destination.

19 Shakuni:—Oh! How ridiculous is the statement?

Is there no other strong man in the whole world? Every thing is attributed to one's own favourites! Do you all see Pandavas pervading the whole universe?

20 Bhishma:—O king of the Gandharas, all this is said from inference.

We go to the battlefield, taking up weapons and bows and ascending chariots. There are only two persons, Balarama and Bhimasena, who go to the battlefield equipped only with their two arms.

21 Shakuni :—We, although adventurous, have been suddenly defeated by one person alone (*i. e.* Uttara.. Now if this your line argument is followed), some will call that Uttara also to be Arjuna.

22 Drona :—O king of the Gandharas, have you still any doubt as to this even ?

Can Uttara on the battlefield stretch a bow which sends forth a roaring sound like that of a dry cloud. And can the arrows of Uttara also make the sun eclipsed for a time with all its heat nullified ?

23 Bhishma :—O son of Gandhari, It is plainy told. Do you know ?

The stretching of the bow must indeed be by Arjuna. And this is plainly told in so many words, the letters of which are the letters of the names of warriors inscribed on the feathers of arrows, and which burst forth from the tongue in the form of the bow-string. And yet you do not give your ear to it !

(*Entering.*)

24 Char :—May the long-lived one be victorious ! Let some propitiatory ceremony be performed !

25 Bhishma :—Why ?

26 Char :—You should perform it first of all, as your banner has been pierced through by an arrow. Here is the arrow of somebody. The name is written down on the feather.

27 Bhishma :—Bring it here.

(*The charioteer takes it to him.*)

28 Bhishma :—(*Taking and seeing*) O my dear king of the Gandharas, my eyesight is dim on account of old age. Let this arrow (*i. e.* letters thereon) be deciphered.

29 Shakuni :—(*Taking and reading*) Of Arjuna ! (*Throws down and it falls at the feet of Drona.*)

30 Drona :—(*Lifting up the arrow*) Come, come, my dear ! This arrow, discharged by my pupil to salute the son of Ganga, has fallen down on the ground at my feet with the intention of saluting me in due order.

31 Shakuni :—Oh ! We should not rely on the evidence, afforded by this arrow. The warrior may be Arjuna by name, and this arrow may have been discharged by him. But an unambiguous writing by Uttara himself must be produced (by you to the effect that the arrow belongs to no other Arjuna but the Bharata Arjuna).

32 Duryo :—But if a falsehood is ikely to be told that the kingdom might be given to the Pandavas, then I shall give the half kingdom, only when Dharma is seen.

(*Entering.*)

33. Bhata :—May the great king be victorious. A messenger has come from the city of Virata.

34 Duryo :—Let him be ushered in.

35 Bhata :—Just as the great king orders. (*Exit.*)

(*Then enters Uttara.*)

36 Uttara :—My chariot tarried long on the way, although it had to come over a short distance with the swiftest horses. For the horses could find their way with difficulty inasmuch as the ground on all sides has become uneven on account of the elephants killed by the arrows of the son of Kunti (Arjuna.)

(*Entering and folding his hands*) O preceptor, I salute the whole circle of kings, chief amongst whom is the grand-father, Bhishma.

37 All :—Be long-lived !

38 Drona :—What does the king of the Viratas say ?

39 Uttara :—I am not sent by him.

40 Drona :—Then by whom are you sent ?

41 Uttara :—By the revered Yudhishthira.

42 Drona :—What does the king Dharma say ?

43 Uttara :—Listen.

I have obtained Uttarâ for my daughter-in-law, and I await the arrival of the assemblage of kings. Where, then, should the marriage ceremony take place ? There or here ?

44 Shakuni :—There, there !

45 Drona :—For this very purpose we have been brought here, and the period of five days is not over as yet. Let, therefore, the alms, asked with righteousness, be also granted with the same righteousness.

46 Duryo :—Surely, I give the (half) kingdom to the Pandavas as promised before. Even though death be the outcome, still all people should take their stand on the infallible truth.

47 Drona :—Oh ! We are all glad that we have helped to increase the conglomeration of the different family members ! May the best of kings also govern the whole of this earth of ours !

(*Exeunt all.*)

Here ends the Panchratra.

NOTES

on

PANCHARATRA

ACT 1.

The word पंचरात्र, that is used here as the name of the play, originally means 'a period of five nights.' The compound can be dissolved as पंचानां रात्रीणां समाहारः पंचरात्रम्. Although the word रात्रि only is used in the formation of the compound, still both night and day are meant to be included. And this name of पंचरात्र is given to the present play, because the whole action of the play has taken place within the period of five nights, or rather five nights and days. How the story of the play has occupied five days will be seen by the student, as he proceeds with the play. The word पंचरात्र occurs six times in the text:

(1) यदि पंचरात्रेण पांडवानां प्रवृत्तिरुपनेतव्या, राज्यस्यार्धं प्रदास्यति किल. I. 116.

(2) ते पंचरात्रेण मयोपनेया. I. 117.

(3) भो आचार्य अभ्युपगम्यतां पंचरात्रम्. I. 127.

(4) अस्तु पंचरात्रम्. I. 132.

(5) इत्यर्थं वयमानीताः पंचरात्रोऽपि वर्तते. III. 45.

(6) अवसितं पंचरात्रम्.

पंचरात्र is the name, given also to a particular school of philosophy, commonly known as नारद-

पंचरात्र, the tenets of which are refuted by शंकराचार्य in his ब्रह्मसूत्रभाष्य. But that technical meaning of the word has nothing to do here.

नांद्यंते &c. Vide the note on this in मध्यमव्यायोग.

द्रोणः पृथिव्यर्जुन &c. To give a slight indication previously of what is to follow afterwards is in some cases regarded to be graceful in rhetoric. And following the practice some poets give a few hints in their introductory verses as to what should follow in the succeeding portion of the play. But भास in this verse enforces the practice with a vengeance. He crams in this single verse no less than twelve names of the *Dramatis Personæ* of the play (including even the cows of विराट). Only chamberlains and charioteers, messengers and cowherds,—poor people,—have been left out for want of accommodation. He has followed the same method in three other plays, viz. प्रतिज्ञायौगंधरायण, स्वप्नवासवदत्त, and प्रतिमा. But it is a relief to find that good sense has at last prevailed and the introductory verses of the remaining nine plays (found upto now) have not been marred in a similar way. The अलंकार, that is used, or rather abused, in this case, is called मुद्रा, and is thus defined by अप्पय्यादीक्षितः—सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः. The commentary on this adds: एवं नाटके तु वक्ष्यमाणार्थसूचनेष्वपि। यथानर्घ्यराघवे यांति न्यायप्रवृत्तस्य तिर्यंचोऽपि सहायताम्। अपंथानं तु गच्छंतं सोदरोऽपि विमुंचति॥ The suggestion of future events, indicated in the above instance, conveys pleasure, but the verse द्रोणः पृथिव्यर्जुन &c. produces a contrary effect. भास has used a verse, भीष्मद्रोणतटां जयद्रथजलां गांधारराजहदाम् &c., by

way of introduction to ऊरुभंग, in which also he inserts the names of भीष्म, द्रोण, शकुनि, कर्ण and others as in द्रोणः पृथिव्यर्जुन &c.; but the medium of introducing the names there is the रूपकालंकार, whereas here it is the शब्दश्लेष; and hence the difference. The शब्दश्लेष consists in this that the words express the names of the prominent characters in the play and at the same time serve as epithets of विराट् (itself a श्लिष्ट word, meaning (1) the King Virata of Matsya, and (2) कृष्ण, an incarnation of the all-pervading विष्णु).

Thus द्रोण = (1) The preceptor of the Kurus, (2) of a dark colour, as applied to कृष्ण. कृष्ण is generally described as having a dark complexion like a cloud; cf. the use of द्रोण in द्रोणकाक; and also cf. कोऽयमेवंविधे काले कालपाशस्थिते मयि। अनावृष्टिहते सस्ये द्रोणमेघ इवोदितः॥; and केयमभ्युद्यते शस्त्रे मृत्युवक्त्रगते मयि। अनावृष्टिहते सस्ये द्रोणवृष्टिरिवागता॥ मृ. X.

पृथिव्यर्जुनभीमदूतः—(1) The insertion of the names of अर्जुन and भीम is clear enough. (2) Who (कृष्ण) went to the Kauravas as a messenger of the Pandavas (in general, and not of अर्जुन and भीम only, as described here) to propose the terms of compromise. The remaining word पृथिवी also must be construed somehow or other. It may, therefore, mean (A) for the earth, i. e. for a portion of the earth, i. e., for recovering the kingdom of the Pandavas, extending over a small portion of the whole earth; or (B) on this earth, in this world. भीष्म is a variant for भीम. But भीम is preferable here, since कृष्ण had once acted as a

messenger of the Pandavas (including भीम), but never as a messenger of भीष्म.

यः कर्णधारः शकुनीश्वरस्य. (1) This line contains the names of कर्ण and शकुनि, and thus one purpose of the poet is served; (2) and the second purpose is served by taking the line to refer to कृष्ण, who, in his original form of विष्णु, is, among other things, also a helmsman guiding the motion of Garuda, who is the king of all birds. कर्ण=Helm, rudder. कर्णः श्रोत्रमरित्रं च.

दुर्योधन=(1) The name of the king of the Kauravas. (2) As applied to कृष्ण, a warrior difficult to be vanquished.

भीष्मयुधिष्ठिरः=(1) Names of the two characters in the play; (2) and कृष्ण is भीष्म, because he is terrible when offended, and युधिष्ठिर, because he is steady in fighting.

विराज्-द्-ड्=(1) The similar pronunciation simply reminds the reader that there is to appear in the coming play a character whose name is विराट, as विराज्, according to the dictionary sense, does not mean 'the king of the Matsyas.' (2) विराज्, from राज् to shine, means one who is exceedingly shining. (विविधं राजमानत्वाद् विराट्.) It refers to the first great creator; cf. तस्माद्विराळजायत &c. from the पुरुषसूक्त. Rig. x. 90; and लोकानां तु विवृद्धयर्थं मुखबाहूरुपादतः । ब्राह्मणं क्षत्रियं वैश्यं शूद्रं च निरवर्तयत् ॥ द्विधा कृत्वात्मनो देहं अर्धेन पुरुषोऽभवत् । अर्धेन नारी तस्यां स विराजमसृजत्प्रभुः ॥ तपस्तप्त्वासृजद्यं तु स स्वयं पुरुषो विराट् । तं मां वित्तास्य सर्वस्य स्रष्टारं द्विजसत्तमाः ॥ मनु. I.

उत्तरगोऽभिमन्युः=(1) This clause includes the son of Virata, the cows of Virata, and the son

of Arjuna. (2) With reference to कृष्ण, उत्तरगः means 'going to the best,' 'doing the best thing.' उत्तरं गच्छतीति.–उपर्युदीच्यश्रेष्ठेष्वप्युत्तरः–इत्यमरः; and अभिमन्यु means 'who goes towards a sacrifice.' मन्युमभिगच्छतीति. मन्युर्दैन्ये क्रतौ क्रुधि–अमर. The metre is वसंततिलका.

एवमार्यमिश्रान्...अंग ! पश्यामि. This is the same as in मध्यमव्यायोग. See the note thereto. Here, as in मध्यमव्यायोग and some other plays of भास, सूत्रधार is first made to say शब्द इव श्रूयते and then the words from behind the curtain are uttered and heard. Strictly speaking, the words, नेपथ्ये–अहो कुरुराजस्य यज्ञसमृद्धिः, ought to appear before अये किं नु खलु मयि &c. कालिदास, in his विक्रमोर्वशीय, imitates this form of introduction, no doubt; but he rightly places the words, uttered behind the curtain, viz. आर्याः परित्रायध्वं परित्रायध्वम् &c, before अये किं नु खलु मद्विज्ञापनानंतरमार्तानां कुररीणामिवाकाशे शब्दः श्रूयते. As the text stands, however, it may be supposed that after the सूत्रधार uttered the words, एवमार्यमिश्रान्विज्ञापयामि, he heard some indistinct sound only, and hence no exact words could be given there, and hence also the सूत्रधार says, शब्द इव श्रूयते; but after a time, as the speakers, the three Brahmins of the next scene, come nearer, their utterance is distinctly audible as अहो कुरुराजस्य यज्ञसमृद्धिः; and as soon as these words are heard, the सूत्रधार grasps the whole situation at once. If he had heard these same distinct words before अये किं नु &c., he could not have then said शब्द इव श्रूयते, but he would have said, as in 3, भवतु विज्ञातम्.

3 **सर्वैरंतःपुरैः सार्धम्** &c. As the reader proceeds

to the next scene, he will see that the sacrifice, commenced by Duryodhana, has almost come to its end, only the अवभृथस्नान remaining to be performed; and in view of this it cannot be proper for the सूत्रधार to say एष यज्ञः वर्तते.

प्रीत्या प्राप्तेषु राजसु. Out of the numerous kings that might have come to witness the sacrifice, some, such as भीष्मक, भूरिश्रवस्, अभिमन्यु and सहदेव, are mentioned infra I. 48, 50, 52, 53. They must have come out of friendship (प्रीत्या) for Duryodhana; but it will not be right to suppose that they came because they wanted to see the sacrifice (यज्ञस्य प्रीत्या); for no respectable king would go to another's house simply for such a purpose.

सर्वैरंतःपुरैः. Principally अभिमन्यु is wanted for the future action of the play. And to make his presence possible in the fight for गोग्रहण he is brought to Duryodhana's capital under the pretext of the sacrifice. And that his coming might not be singled out, other kings also are introduced to bear company with him. Thus the kings may be wanted and, when coming, they may come with the members of the harem, as is sometimes described in the महाभारत; but it should be remembered that the queens have no function to perform in the development of the play.

It should be noticed that this verse does not help to make a direct introduction of the three Brahmins that are to appear on the stage in the next scene.

For स्थापना see note 5 in मध्यमव्यायोग.

4 **अहो कुरुराजस्य यज्ञसमृद्धिः**—The time of the

play is that when the Kauravas started on an expedition for the उत्तरगोग्रहण. At this time महाभारत makes no mention of any sacrifice being performed by Duryodhana. After the राजसूय sacrifice of धर्म, Duryodhana wanted to perform another राजसूय sacrifice out of rivalry; but, that not being permissible according to the sacrificial rules, he was advised to perform, and he accordingly did perform, some other sacrifice (पौंडरीक यज्ञ) after घोषयात्रा about the eleventh year of the exile of the Pandavas. The present occasion is nearly two years later, and the sacrifice of Duryodhana described here in the text is a creation of the poet.

The यज्ञसमृद्धि is detailed in 5, 6 and 7.

5 Notice that भास assigns, instead of proper names, simply general terms, like प्रथम, द्वितीय and तृतीय, to the three Brahmin speakers in this scene. The same terms have been used in मध्यमव्यायोग also for the three sons of केशवदास.

द्विजोच्छिष्टैः&c. The cooked rice is white and the colour of the काश flowers also is white; cf. शरच्छशांकगौरेण वाताविद्धेन भामिनि । काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ स्वप्न. IV. and hence the उत्प्रेक्षा.

हविर्धूमैः &c. Cf. भित्त्वौ रागः किसलयरुचामाज्यधूमोद्गमेन. शाकुं. 1.

मृगैस्तुल्याः &c. When the king has taken the sacrificial vow and is living a sanctified life, the whole world is supposed (by उत्प्रेक्षा) to be living in a similar manner in imitation of him, and in support of this some four instances are given in the first three lines. For the first two out of these four, reasons, as naturally

required, are supplied by द्विजोच्छिष्टैरन्नैः and हविर्धूमैः. And similar reasons are expected for the remaining two cases. But they are not given here. Tigers will never be really like deer. They may simply be represented to be so on the strength of some poetical reason (हेतूत्प्रेक्षा), the absence of which is very keenly felt here. वधेन निभृताः शांताः सिंहाः यत्र एतादृशाः गिरयः । यमनियमादिना निर्जिताः कामक्रोधादयः येषां ते सज्जनाः यथा शांताः भवंति तद्वत् गिरयोऽपि वधनिभृतसिंहत्वात् शांतांतराः संजाताः इत्यर्थः । But it is difficult to see what connection there should be between the performance of a sacrifice and the killing of lions. However, the line, सिंहमंतर्गतामर्षं यज्ञार्थमिव संयतम् (प्रतिज्ञा. II 10), & कृत्वा स पशुबंधांश्च दीक्षितः पांडुनंदनः. 74. 2. and पशूनां वध्यतां चैव नांतं ददृशिरे जनाः. 89–41. अश्वमेधपर्व, महाभारत, throw some light on the question. With नृपे दीक्षां प्राप्ते &c. cf. कंचुकी—न किल श्रुतं युवाभ्यां यद्वासंतिकैस्तरुभिरपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च. शाकुं. Metre शिखरिणी.

6 अमरोत्तममुखम्. Oblations, intended for the invisible gods, are thrown into the fire in sacrifices and it is supposed that the fire carries the essential part of the oblations to the gods, and hence fire is regarded as the mouth of the gods. The word उत्तम, really unnecessary, may be construed either as अमरेषु ये उत्तमाः तेषां मुखम् or as अमराणां उत्तमं मुखम्. The latter is preferable.

The order, begun and observed in the first line, is अग्निः, हविषा तृप्तः, द्विजेंद्राः धनैः तृप्ताः. But it is broken in the second line in the case of पक्षिगणाः तृप्ताः for want of some word in the instrumental, expressive of the thing with which the birds are satisfied. गोगणयुता नराः तृप्ताः preserves the order

in sense, but breaks it in form. Strictness would require the form to be नराः गोगणैः तृप्ताः.

दृष्टं संप्रति &c. Construe: संप्रति सर्वतो नृपे (वसद्भिः) सद्गुणैः गर्जत् इदं जगत् सकलं देवालयं लोकं तद्गुणैः एवं उदारुरोह.

For the peculiar use of the localive in नृपे सद्गुणैः cf. न खलु दुर्योधन एव, पृथिव्यां राजानः सर्वे प्राप्ताः II. 46; एकस्मिन् पितरि गुणानवाप्नुहि त्वम्. II. 151 infra; and ललाटविवरे स्वेदं करेणाक्षिपन्–ऊरुभंग-verse 23. For देवालय लोक, meaning ' the celestial world ' cf. स्वरव्ययं स्वर्गनाकत्रिदिवत्रिदशालयाः—अमर. Metre शार्दूलविक्रीडित.

7 **द्विजातयः**=Twice-born. द्विः जातिः जन्म येषां ते. Cf. मातुर्यदग्रे जायंते द्वितीयं मौंजीबंधनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥ Here only the Brahmins are meant.

राज्ञां वेष्टन &c. Kings bend down their heads with turbans on to salute the feet of the Brahmins.' भास uses पट्ट in the sense of 'turban' in राजश्यालः संस्थानकः सपट्टेन शीर्षेण अनुबंध्य भणति.-चारु. I. वेष्टन also appears to be used in a similar sense; cf. पतामि शीर्षेण सवेष्टनेन.–मृच्छ. VIII. Thus वेष्टनपट्ट here means 'a piece of cloth, a turban, that covers (the head). भास uses the word वृष्ट similarly in गच्छामि भूमिपरिसर्पणवृष्टपार्श्वैः–चारुदत्त III. 5; and प्रचलितकुंडलवृष्टगंडपार्श्वा. मृच्छ. I. 24.

श्लाघ्यः प्रशंसनीयः प्रभूतः प्रचुरः श्रवः कीर्तिः येषां ते.

स्वाध्यायशूरैः. स्वाध्यायनिपुणैः स्वाध्यायनिरतैरिति यावत् । मुखैः उपलक्षिताः युक्ताः इत्यर्थः. Cf. वाचि वीर्यं द्विजानाम् वयसः प्रकर्षः वृद्धिः वार्धक्यमिति यावत् तेन वार्धक्यस्य कारणेनैव यष्टित्रिपादक्रमाः. People generally walk with their two legs; but the old Brahmins had a stick to support them, which was, as it were, the third leg. त्रिभिः पादैः क्रमः क्रमणं गमनागमनं येषां ते त्रिपादक्रमाः, यष्ट्या त्रिपादक्रमाः यष्टित्रिपादक्रमाः. Cf. expressions like सखीद्वितीया or चतुरो वेदान् महाभारतपंचमान्.

शिष्यस्कंध &c. शिष्याणां स्कंधेषु निवेशिताः स्थापिताः अंचिताः पूजिताः वक्रीभूताः वा कराः येषां ते. The idea in this line as well as in यष्टित्रिपादक्रमाः is very beautiful, and the comparison of the old Brahmins with aged elephants is also very happy. The उपमा in गजेंद्रा इव is not, it is true, fully developed in all its parts; still some similar points on both the sides of the उपमेय and the उपमान suggest themselves very prominently to the mind. The Brahmins place their hands on the shoulders of their pupils, just as the elephants place their trunks on the shoulders of their female mates or their young cubs; and the Brahmins walk with the support of their sticks, which are, as it were, the third leg, just as the elephants also sometimes derive support from their trunk, which, together with the two front legs, makes the त्रिपादक्रमत्व possile. The idea in शिष्यस्कंधनिवेशितांचितकराः is repeated by भास in अविमारक VI thus सौवीरराजः–अथ मां दृष्ट्वा.....प्रलंबजटाभारः शिष्ये संन्यस्तकरः क्रुद्धो दहन्निव क्रोधाग्निना... मां बहुधा क्षेप्तुमारब्धः. Metre शार्दूलविक्रीडित.

8 **माणवक** is a young boy. बालस्तु स्यान्माणवकः. The derivation is explained in the following verse: अपत्ये कुत्सिते मूढे मनोरौत्सर्गिकः स्मृतः । नकारस्य च मूर्धन्यस्तेन सिद्ध्यति माणवः ॥ स्वार्थे कन् माणवकः ॥ अवभृथ is the sacred ablution that is to be performed at the end of a sacrifice. दीक्षांतोऽवभृथः—अमर.

9 **बटुचापलं=बटूनां** चापलम्. Strictly speaking the sentence should stand as दर्शितमेव तावद् बटुभिश्चापलम्.

दीप्तैकयूपा &c. The sacrificial post, standing erect, has caught fire and is red with flames. On this fact is based the supposition (उत्प्रेक्षा) that it is, as it were, the golden hand of the

earth, raised up. Cf. कनकयूपविलंबबाहुः–ऊरुभंग. V 36 & रुचिरकनकयूपव्यायतालंबबाहुः–ऊरुभंग V. 56.

चैत्याग्निः &c. चैत्य is a sacred place and चैत्याग्नि is the fire kept burning there as in an altar. This sacred and sacrificial fire is generally known as गार्हपत्य, आहवनीय and दक्षिण. Any fire, other than the चैत्याग्नि, is of course लौकिक, i. e. ordinary, not sanctified. Now here there were both these fires present; (1) the sacrificial fire was burning in the altar, and (2) the लौकिक fire, generated by the rash action of the boys (1–8), was raging outside the sacrificial pandal and was gradually approaching the sanctified वेदी. The चैत्याग्नि is very appropriately compared to a द्विज and लौकिकाग्नि to a शूद्र. पार्श्वे न सहते. Only as long as the flames of the लौकिक fire are at a distance and have not approached near.

नात्यर्थं &c. Construe: हरितकुशतया परिवृता वेदी नात्यर्थं प्लुष्टपृष्ठा. The surface of the ground near the altar was not greatly scorched, because it was overspread with green kusha grass. हरिताः कुशाः आस्तृताः यस्याः सा निधौ सा हरितकुशा। तस्याः भावः हरितकुशता। तया हरितकुशतया। This instrumental shoud strictly speaking, be construed with न प्लुष्टपृष्ठा, and thus the epithet परिवृता becomes redundant. To avoid this fault the line may be construed in a different manner. (पूर्वं) हरितकुशतया नात्यर्थं प्लुष्टपृष्ठा वेदी (अधुना ज्वालादिभिः) परिवृता.

प्राग्वंशं &c. प्राग्वंश=प्राक्+वंश, प्राक्=प्राचीन, turned towards the east; and वंश=स्थूणा, a Bamboo post. The अमरकोश says, प्राग्वंशः प्राग् हविर्गेहात्. An apartment which is to the east of the sacrificial room; or, प्राग्वंशः पत्नीशालाख्यः अग्निशालायाः प्राग्यो भागः.–क्षीरस्वामी. Compari

volume of smoke to an elephant, on which the उपमा is based in the present line, is very poetical. Kalidasa, in his मेघदूत, frequently compares a cloud (which is, in fact, nothing more than a mass of smoke and some other similar things, धूमज्योतिः सलिलमरुतां संनिपातः मेघः) with an elephant : वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श. 2; तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्द्धलंबी 53 &c. Metre सुवदना.

10 **निर्वास्यते**=Is compelled to live aside or away, is banished, is excommunicated. This word निर्वास्यते is, in this primary sense, applicable to ज्ञाति in the उपमानवाक्य; thus ज्ञातिः निर्वास्यते means,' a member of a caste is excommunicated.' But what member of a caste is excommunicated, when his कुल is व्युत्क्रांतचारित्र ? Of course, he who is sinful and profane ! And why ? That the rest of the caste may not be polluted or out of fear that the ज्ञाति may not blame (ज्ञातिभयाद्). Now this same line of thought ought to be naturally transferred to the उपमेयवाक्य. Thus यथा ज्ञातिः निर्वास्यते तथा अग्निः निर्वास्यते. Now what is this अग्नि that is to be kept aside, or put out ? The sacred (चैत्य) or the profane (लौकिक) ? Of course, the profane fire like the profane person in the उपमानवाक्य ! And not the sacred गार्हस्पत्याग्नि,as some suppose. And why ? That the flames may not spread (अग्निभयात्). An attempt seems to have been made by the terrified Brahmins to extinguish the fire (see infra I. 11, सिच्यमानापि वारिणा), and hence निर्वास्यते in the case of अग्नि can, by लक्षणा, be taken to mean ' is extinguished, is put out.

11 **शकटी** = A small cart, employed to carry the sacrificial implements from one place to another

or to bring the सोम राजा into the sacificial pandal. A feminine form of शकट. cf. II. 12, and सुवर्णशकटिका, मृत्तिकाशकटिका in मृच्छ. VI. घृतापूर्णा. Perhaps containing pots filled with ghee intended for the sacrifice. स्नेह=affection, any oily substance. बालस्नेहेन corresponds to घृतापूर्णा in the उपमेयवाक्य. सिच्यमानापि वारिणा may qualify नारी as well as शकटी. Water was thrown over the cart to extinguish the fire, and the body of a woman is sprinkled with drops of tears shed by her for the loss of her child. The अलंकार is उपमा.

12 **चक्रधर** is here दुर्योधन–चक्रं (चकते:) राष्ट्रम्. चक्रं राष्ट्रेऽप्यक्षरं तु.—अमर. And hence चक्रधर is one who holds under his control a राष्ट्र. Cf. the explanation by क्षीरस्वामी of the word चक्रवर्तिन्, नृपचक्रे राजके वर्तते स्वाम्येन। चक्रं राष्ट्रं वर्तयति वा चक्रवर्ती. धर्मशकटी, a cart used for religious, i. e saecrificial purposes, is the same that is spoken as शकटी in I. .II

दर्भे शुष्यति &c. आर्द्रदर्भकवलेषु अग्निदाहवशात् आर्द्रतां त्यक्त्वा शुष्केषु जातेष्वपि नीलशाद्वलतया तत्रस्थभूमेः अग्निज्वालाः न तुंगत्वं गंतुं समर्थाः आसन्; or, the ground was all over a green lawn; and hence the fire at first could not naturally spread far and wide. But when the kusha grass, growing on the lawn, (cf. कुशानुसारेण &c. I 15), being dried up by the heat of the fire (दर्भे शुष्यति), became fit for being burnt, there came a breeze of wind (वातेनाकुलितः), and then the slackened fire naturally burst into flames (शिखापरिगतः); and afterwards in course of time when the wheel of the cart caught fire (चक्रमागतः), the flames appeared like the sun, the wheel being circular. One of the two words, वह्नि or पावक, is redundant. The अलंकार is उपमा. Metre शार्दूलविक्रीडित.

13 **वल्मीक**=Anthill वलन्ते प्राणिनः अत्र इति वल्मीकम् । दहनेन भीताः ought to have been दहनाद् भीताः (भीत्रार्थानां भयहेतुः), as in अग्निभयाद् भीतैः द्विजैः &c. I. 10. तत्कोटरैः This expression cannot be satisfactorily explained; still some explain it as कोटरमार्गेण. Here the serpents only by chance happen to be five; if they were more or less, the उपमा would not have been possible. The अलंकार is उपमा. Metre उपजाति.

14 कोटरस्य अंतरं कोटरान्तरं स एव देहः or कोटरमेव आंतरदेहः. The beautiful उत्प्रेक्षा in प्राणा इव &c. is based on the रूपक in कोटरांतरदेहस्थाः.

15 With this verse cf. एकेनापि कुवृक्षेण कोटरस्थेन वन्हिना । दह्यते तद्वनं सर्वं कुपुत्रेण कुलं यथा ॥—चाणक्यशतक .

According to a various reading two more अनुष्टुभ verses are inserted between the 12th and the 13th verses of the text thus :

द्वितीयः—

एते वातोद्धता वंशा दह्यमाना मखाग्निना ।
भाग्यानीव मनुष्याणामुन्नमंति नमंति च ॥

तृतीयः—सम्यग् भवानाह ।

लतया सक्तया स्कंधे शुष्कया वेष्टितस्तरुः ।
निविष्टो दुष्कुले साधुः स्त्रीदोषेणेव दह्यते ॥

प्रथमः—पश्येतां इदमपरं भवंतौ ।

वनं सवृक्षक्षुपगुल्ममेतत्

According to the reading printed in the text, प्रथम here in 1. 15 has two verses 12 and 13, put in his month. In this scene of the three Brahmins it is noticeable that each speaker at a time recites only one verse, but in speech No. 15 only प्रथम has two verses, शुष्केणैकेन and वनं सवृक्ष०, assigned to him. But when this new reading is available, it restores the order of one speaker one verse. In the new reading the verse, वनं

सवृक्ष &c., as in the case of the old reading, is to be repeated by प्रथम, but only with this difference that it is to be repeated after the two new verses.

Translation of the two new verses.

Second:—These bambu plants, shaken by the wind, while burning in consequence of the sacrificial fire, go up and down, like the fortunes of men.

Third:—You have said well.

This tree, on account of its being surrounded by a dry creeper growingon its trunk, is burnt just as a sage, attached to a bad family, is burnt (ruined) by the misconduct of a woman.

वंशाः—वंश means (1) race and (2) the bambu plant. And hence the word gives rise to a श्लेष. But the श्लेषालंकार loses much of its beauty, inasmuch as the उपमान, मनुष्याणां भाग्यानि, almost expresses clearly in so many words what is intended to be suggested by the श्लेष (i. e. वंशाः कुलानि वातोद्धतानि सन्ति उन्नमंति नमंति च). With उन्नमंति नमंति च cf. उन्नमति नमति वर्षांत गर्जति मेघः करोति तिमिरौघम्. मृच्छ. V. 26.

वनं सवृक्ष &c. वृक्ष is a large tree and क्षुप a small tree ह्रस्ववृक्ष.—ह्रस्वशाखाशिफः क्षुपः—अमर. And गुल्म is a shrub, bush. The word क्षुप occurs in अविमारक V. 6 (नभोमार्गरूढक्षुपाः नीलांबुदाः).

आहारमिवोपभुज्य. Fuel is the food of fire, and hence the उत्प्रेक्षा in आहारम् &c. For the use of उपभुज् cf. स्रुग्भांडमरणीं दर्भानुपभुंक्ते हुताशनः—I. 18 infra.

कुशानुसारेण &c. The larger trees and shrubs were at a distance from the river and the Kusha grass was on the bank of the river. The fire burnt the larger trees first, and after they were over,

the fire, in the course of burning the Kusha grass on the river bank, was gradually proceeding towards the water of the river; on these facts the poet bases his beautiful हेतूत्प्रेक्षा and suggests that the fire, after dinner, was going down to the river, as it were, to wash the mouth. Cf. उपस्पृश्य द्विजो नित्यमन्नमद्यात्समाहितः। भुक्त्वा चोपस्पृशेत्सम्यगद्भिः खानि च संस्पृशेत्॥ मनुस्मृति II. 53. It should be noticed here that after the fire has once been described to go to the river to wash the mouth, there should be no description of any more food-eating (i. e. burning in the case of fire). And yet verses 14 and 16 are devoted to the very same topic Metre इंद्रवज्रा.

16 **विततकुश** &c. Garments made of Kusha grass were, perhaps for drying, spread from one tree to another (cf. विटपविषक्तजलार्द्रवल्कलेषु.—शाकुंतलं I. 31.), and when one tree was on fire, the fire spread to another through the medium of the Kusha garments. परिणामादिव. The plantain fruit was not ripe. It fell down, because it was scorched. But it is supposed (by उत्प्रेक्षा) to have fallen down as if out of ripeness. मधुपटलचक्रेण=चक्रेण उपलक्षितः युक्तः. Metre शिखरिणी.

17 **सत्पुरुषरोष इव** Cf. रोषः कुपुरुषस्येव &c. चारुदत्त. I. 28 The play of चारुदत्त supplies some fine illustrations of the statement contained in दानशक्तिरिवार्यस्य विभवानां परिक्षयात्. With एतदग्नेर्बलं नष्टं cf. दाह्याभावान्न खेदाज्ज्वलन इव वने शाम्यति—मुद्रा. I. 11.

18 **परिच्छद**. परिच्छाद्यते अनेनेति परिच्छदः उपकरणम्—मल्लिनाथ. भास uses the word in न चेदानीं कंचित्परिच्छदविशेषं पश्यामि.—चारु. III. The अलंकार is उपमा.

19 All the trees are burnt and dead; only a Palasha tree is alive owing to its being on the bank, near or in the water. This Palasha tree is now performing the श्राद्ध ceremony by offering a libation of water to the dead trees. One, who thus offers water, bends down his arm and makes the offering with the hand, that moves in the action. Similarly the नदीपलाश has bent down its arm in the form of its branch (विटप); and its हस्त, i. e. the forepart of the hand, the finger, in the form of its leaf, is also moving (पवनवशाच्चलितैकपर्णहस्तः). The अलंकार is उत्प्रेक्षा. Metre पुष्पिताग्रा.

20 **वयमपि तावदुपस्पृशामः**. Cf. ब्राह्मेण विप्रस्तीर्थेन नित्यकालमुपस्पृशेत्। त्रिराचामेदपः पूर्वं द्विः प्रमृज्यात्ततो मुखम्। खानि चैव स्पृशेदद्भिरात्मानं शिर एव च ॥ मनुस्मृति II.

22 इमे is to be construed with पौराः at the end of the 18th verse. महीम्, standing between the two verbs भोजय and जय, can become the object of both of them. Thus महीं भोजय=Give food to all the people on the earth; and महीं जय=conquer the earth. रोषं परित्यज्य &c. This evidently refers to the Pandavas. आगतकथामधुरम्. A variant for this is आगतकथ मधुराम्, which means 'past pleasant references.' आगत, in any reading, does not appear to be an appropriate word. As it stands, it may, however, mean, 'coming from the past, i. e. past.'

25 भीष्म and द्रोण were walking in front of दुर्योधन (vide I. 22); so naturally they were the first to enter, and others entered afterwards (vide I. 26) अहमेवानुगृहीतः. द्रोण means to say that he alone (एव) was to be congratulated for the religious proclivities of Duryodhana, inasmuch as he alone

would have been blamed, if his pupil had turned out to be irreligious; for in any case of शिष्यदोष, the blame is not attributed to the relatives, or friends or the parents, but to the preceptor alone. With आचार्यमागच्छति शिष्यदोषः cf. the popular saying, शिष्यापराधे गुरोर्दंडः. Metre उपजाति.

26 रूप्य=silver, silver and gold, wealth. स्यात्कोषश्च हिरण्यं च हेमरूप्ये कृताकृते । ताभ्यां यदन्यत्तत्कुप्यं रूप्यं तद् द्वयमाहृतम् ॥ अमर. अयशो निर्पातवान्=he has wiped off, removed all obloquy. This seems to be the meaning here, because Duryodhana in the next speech (27) repeats the same idea by saying नष्टमयशः. The verse, although its words are apparently very simple, does not give a satisfactory meaning.

Although दुर्योधन, कर्ण and शकुनि only are here mentioned in the stage direction as entering the stage, still other persons, minor kings &c., also should be supposed to have entered along with them as they are referred to in I. 48, 50, 52, 53.

27 The good effects, resulting from the performance of the sacrifice, are in this verse enumerated by Duryodhana. आत्मा=mind. आत्मा यत्नो धृतिर्बुद्धिः– अमर. वहति परितोषं गुरुजनः. As is seen clearly from I. 25 and 26. And गुरुजन may include his parents also. जगद्विश्वस्तं मे may be inferred from what the citizens say in I. 22. मृतैः &c. Out of the results issuing from the performance of a sacrifice the last, but not the least, is the attainment of स्वर्ग (cf. स्वर्गकामो यजेत). But some say (कथयति) that it is obtai ed after death. Duryodhana thinks that view to be wrong (एतद् अनृतम्) and is of opinion that it is not परोक्ष (मृतैः प्राप्यः), but that its fruits can be

and are enjoyed even in this word. The अन्वय of the third line is: मृतैः प्राप्यः स्वर्गः (इति) यदिह कथयति एतद् अनृतम्. Here कथयंति would have been better. Also यत् should be followed by तत् and not एतत्. Thus the sentence would stand इति यदिह कथयन्ति तद् अनृतम्. 'यदि कथय भात्येतदनृतम्' is a variant, in which भात्येतदनृतम् (this appears to be untrue) gives good sense, but the words यदि कथय remain unconnected. Metre शिखरिणी.

28 **गांधारीमातः**. गांधारी माता यस्य स संबुद्धः. भास uses this peculiar form of address very frequently. सुमित्रामातः, कौसल्यामातः, कैकेयीमातः in प्रतिमा; शौरसेनीमातः, यादवीमातः in बालचरित; काणेलीमातः in चारुदत्त. Even the महाभारत has कुंतीमातः. वनपर्व 180. 2. न्यायेनागतम्. Although Duryodhana's wealth was, really speaking, not honestly obtained, still कर्ण was not likely to take that view. अतिसृज्=to give. पुत्रापेक्षी संनिधाता=one who stores wealth for his son, पुत्रापेक्षया द्रव्यस्य संनिधाता. The sentiments expressed in this verse and the following are highly noble and quite befitting in the month of कर्ण. Metre शालिनी.

29 **धौतकल्मषांगः**. In this compound the word अंग has been used evidently for the sake of alliteration. But the कल्मष, mental dirt, sin, that is supposed to have been washed away by the ablution in the Ganges, is not attached to the अंग, but to the मनस्, which word ought to have been used here instead of अंग.

30 **इक्ष्वाकु...अंबरीषाः**. All the Kings mentioned in these two lines are famous, and their lives can be found described in रामायण, महाभारत, or भागवत. सपुराः is a V. L. for पुरुषाः in the third line and

serves to supply the symmetry of स (सह) with सकोशाः and सराष्ट्राः. With the last line cf. हतेषु देहेषु गुणा धरन्ते—कर्णभार verse 17. Metre इंद्रवज्रा.

33 **पुत्र** is used also as a term of endearment to address one, who, though not actually a son, is as good as a son in all other respects अयमक्रमः. Because द्रोण thought that भीष्म should be saluted first. See infra I. 34-36, and III. 30.

35 **दैवतं मानुषीभूतम्**. It is true that भीष्म was an incarnation of one of the eight वसुs and hence he may be described as a deity in a human form. But भास uses the word दैवत quite freely. Cf. द्वैपायनहलायुधकृष्णाविदुरप्रमुखानां कुरुयदुकुलदैवतानां प्रत्यक्षं प्रवृत्तं गदायुद्धम्. ऊरुभंग. Also see note to 160 मध्यमव्यायोग. Another reading for अन्यायाचरणम् is अहं नाचरणं, which means, I take it to be no (proper) step, action, behaviour (आचरणम्) to salute me first, passing over भीष्म.

36 **मात्रा जनितः**. Here ablative (जनिकर्तुः प्रकृतिः) would have been more correct. भीष्म was the son of गंगा from शंतनु. जनित, like महे in verse 18, being placed in the middle, can be construed with both; thus, अहं मात्रा जनितः, भवान् स्वयं जनितः. How द्रोण was स्वयं जनित will be seen from the following quotation from the महाभारत, आदिपर्व, अ. 130 :

गंगाद्वारं प्रति महान् बभूव भगवानृषिः ।
भरद्वाज इति ख्यातः सततं संशितव्रतः ॥
सोऽभिषेक्तुं ततो गंगां पूर्वमेवागमन्नदीम् ।
महर्षिभिर्भरद्वाजो हविर्धाने चरन् पुरा ॥
ददर्शाप्सरसं साक्षाद् घृताचीमाप्लुतामृषिः ।
रूपयौवनसंपन्नां मदहसां मदालसां ॥
तस्याः पुनर्नदीतीरे वसनं पर्यवर्तत ।

व्यपकृष्टांबरां दृष्ट्वा तामृषिश्चकमे ततः ॥
तत्र संसक्तमनसो भरद्वाजस्य धीमतः ।
ततोऽस्य रेतश्चस्कंद तद्दृषिर्द्रोण आदधे ।
ततः समभवद् द्रोणः कलशे तस्य धीमतः ॥

Further on, in the same अध्याय, द्रोण calls himself as अयोनिज thus:

जामदग्न्यं महात्मानं भारद्वाजोऽब्रवीदिदम् ।
भरद्वाजात्समुत्पन्नं तथा त्वं मामयोनिजम् ।
आगतं वित्तकामं मां विद्धि द्रोणं द्विजोत्तमम् ॥

अपह्नवः. The idea conveyed by this word is not quite clear. The dictionary sense of the word is स्नेह (वैजयंती) and the clause may mean: holding a weapon is an act of pleasure in the case of द्रोण; he may use it or not according to his liking; it is not compulsory, as it is in the case of भीष्म, who, being a क्षत्रिय, is enjoined to use it as a duty. अश्वत्थामा in वेणीसंहार speaks thus about the reason of द्रोण for taking up a weapon: गृहीतं येनासीः परिभवभयान्नोचितमपि III. स्मृति says, शस्त्रं द्विजातिभिर्ग्राह्यं धर्मो यत्रावरुध्यते ।

महत्तराः. महत्तर, like महीयस्, is the comparative of महत्, meaning 'greater.' The Marathi words मेहेतर and म्हातारा are derived from this. When inferiority to द्रोण on the part of भीष्म was intended to be shown, भीष्म should not have used the singular for द्रोण and plural for himself, nor was there any necessity of increasing the greatness of the शिष्य by the addition of महत्तर. Metre वंशस्थ.

37 **अपस्तोतुम्**. To speak ill of; to cry down, to censure. एहि पुत्र &c. द्रोण said whatever was to be said in praise of भीष्म, but seeing that there was no use in persisting as भीष्म would not yield, द्रोण told दुर्योधन to salute himself first.

39 **अवभृथस्नानेषु** = यज्ञेषु (part for the whole). खेदमवाप्नुहि. Be always performing sacrifices in this same way.

41 द्रोण in 39 spoke of the cause एवमेव खेदमवाप्नुहि and भीष्म here speaks of the effect which would result from that cause, with the words, एवमेव ते बुद्धिप्रशमनं भवतु, which mean, 'let your mind be purified by the performances of sacrifices.' (Cf. कृतश्रद्धो ह्यात्मा I. 27). With बुद्धिप्रशमनं cf. दर्पप्रशमनम्. II. 152.

43 **समानीय**=bringing together, bringing about, performing. आप्तदक्षिणान् आप्ता प्राप्ता दक्षिणा ब्राह्मणैर्येषु एतादृशान्. Cf. ईजे चाप्यश्वमेधेन ययातिरिव नाहुषः । अन्यैश्च बहुभिर्धीमान् क्रतुभिराप्तदक्षिणैः ॥ महाभारत, नलोपाख्यान. राजसूये &c. जरासंध, a king of the Magadhas, had conquered and kept in confinement several kings. युधिष्ठिर had performed the राजसूय sacrifice and after that the one jealous ambition of all the leading कौरवs was that दुर्योधन also should perform a similar राजसूय sacrifice, and the same desire has found expression in the benediction by शकुनि. Reference to जरासंध occurs again in I. 53 and II. 160.

44 Benedictions at least are naturally expected to encourage peace and not quarrels. With उद्योग cf. II. 35 and the use of समुद्योग in II. 31. The whole phrase उद्योगं जनयति occurs in अस्मद्राज्यभ्रंशो भवत उद्योगं जनयति. प्रतिमा 1.

45 **प्राप्तक्रमम्**. Another reading for this is प्राप्तपर्यायम्, where पर्याय has the sense of क्रम. Cf. पर्यायनिर्वर्तनीयमप्सरस्तीर्थसंनिध्यम्. शाकुं. VI or पर्यायसेवामुत्सृज्य पुष्पसंभारतत्पराः । उद्यानपालसामान्यमृतवस्तमुपासते ॥ कुमार. II. 36.

46 Karna sees that the limbs of दुर्योधन have become greatly emaciated by the troubles of the sacri-

fice and consequently he fears that he would not be able to bear his close and fervent embrace and hence he says, यदि मम गाढालिंगनविषयकं बलं सोढुं त्वं शक्ष्यसि शक्तो भविष्यसि समर्थः आसि, तर्हि एवं अहं त्वां पीडयानि आलिंगानि. And for this reason (अतः, the reading अंतः giving no good sense), Karna further says, I shall not venture (धर्षयामि) to embrace you without asking your consent (अनामंत्र्य).

राजर्षिधीरात् &c. Because I feel an awe for you since the time I heard your sentiments expressed in I. 27, sentiments which would quite befit the gravity of a राजर्षि. Metre उपजाति.

48 Some such word as राजा appears to be wanting after भीष्मको नाम here and after भूरिश्रवा नाम in I. 50.

50 **सभाजयिष्यति**. There is no reason why the future should be used here when the present tense सभाजयति is used and is rightly used in I. 48, as well as I. 52.

52 **वासुभद्र** = कृष्ण. भास uses the same word again in II. 126 and ग्रहणमुपगते तु वासुभद्रे &c. दूतवाक्य Verse 6. In explaining the word वासुदेव, क्षीरस्वामी explains वासु as जगत्यां सर्वहृदये वसतीति वासुः. And भद्र is here added to it instead of देव to indicate his auspicious nature. Cf. रामभद्र.

According to the महाभारत, अभिमन्यु was not present in the battle of गोग्रहण, but he was sent for and brought to मत्स्यपुर when it was resolved to give उत्तरा in marriage to him. But भास, for his convenience and for the excellent dramatic effect in Act II, introduces him from the beginning under the pretext of witnessing the sacrifice along with other princes and makes him go to the

expedition of गोग्रहण out of feelings of kinsmanship (स्वजनधिया तु बालभावात् &c. III. 5)

Notice that according to one reading there is no response, like I. 49 and 1. 51 to the introduction of अभिमन्यु. But in view of III. 4 this cannot be attributed to the ill feeing of दुर्योधन towards the Pandavas; and besides एह्येहि वत्स has been lately found out as a variant to fill up the gap.

54 **पितृसदृशपराक्रमो भव**. The same form of benediction occurs in II. 183. Cf also 175 मध्यमव्यायोग.

57 The दूत, spoken of here, must be the messenger sent to invite विराट for the sacrifice, and the दूत, refered to in I. 121, may be the same messenger returning from विराट with the news about the murder of कीचक.

58 **धनुषि=धनुर्वेदे**. Notice the alliteration.

59 For व्यपश्रयिष्ये cf. the note on 27 मध्यमव्यायोग. It means ' begging, requesting,' in support of which also cf. the word भिक्षा, twice used in I. 75 and III. 45.

61 **प्रयोजनम्**. Where, indeed, भीष्म means to ask, can be the occasion for begging or requesting, when every thing can be commanded. Cf. sentences, like विज्ञापयामि and आज्ञापयतु भवान्, of frequent occurrence in Sanskrit plays, and I. 62 infra.

पीतः सोमः. You have just drunk the Soma juice in the present sacrifice, given by the young दुर्योधन (बाल्यदत्तो). But भीष्म saw that receiving anything only when it was given would not prove complete mastership, and therefore added the word नियोगात्, meaning thereby that the whole thing,

nay, even the very sacrifice, was performed by his order.

With the last two lines cf. फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति. प्रतिमा I. 13; and स्वार्थे कस्मिन्समीहा पुनरधिकतरे त्वामनार्यं करोति. मुद्रा. V. 19.

62 Like महीम् (I. 22) and जनितः (I. 36), भवान्, standing between आज्ञापयतु and इच्छति, serves as the subject to both.

64 **किमिच्छसि किं ददानि** is almost the same as भवान् किमिच्छति किमनुतिष्ठामि (I. 62). हस्ते &c. मम हस्ते गदा स्थिता भवतश्च हस्ते सर्वं स्थितम् =(1) As long as the mace is in my hand, you may rest assured that everything will be in your hand (possession); or (2) I shall only retain the mace in my possession and hand over all the rest to you. Metre वसंततिलका.

65 **द्रोण** wanted to speak about the Pandavas,and thus being put in mind of their miserable condition, his throat was naturally choked by the outburst of sorrow and consequently he could not speak.

67 Duryodhana's best efforts were always directed towards the perfect comfort of द्रोण, and yet द्रोण was found to be uneasy. And hence the remark from भीष्म.

73 All the speeches from 67 to 72 are a sort of preparation and a back ground for the remark, मम कार्यक्रियैव &c. मम is to be connected with कार्य only out of the compound word कार्यक्रिया. मुखोदकम् occurs twice in स्वप्नवासवदत्त IV.

74 **पूर्वजिह्मतां**=Crookedness, unfairness in his past conduct in connection with the Pandavas. सम. र्थयसे=मन्यसे. न दास्यतीति. अयं दुर्योधनः प्रतिज्ञातमर्थं न प्रदास्यतीति

With शरशतकठिनम् cf. भित्त्वे वासवहस्तिहस्तकठिने दुर्योधनांसस्थले-ऊरुभंग. 16: हस्तं=सव्यं हस्तं. करणम् seems to be used here in its technical sense of a document, written evidence, proof in writing. Cf. ऋणं दातुमशक्तो यः कर्तुमिच्छेत्पुनः क्रियाम् । स दत्वा निर्जितां वृद्धिं करणं परिवर्तयेत् ॥ 8. 154. मनु; and अर्थेऽपव्ययमानं तु करणेन विभावितम् । दापयेद् धनिकस्यार्थं दंडलेशं च शक्तितः ॥ अपन्हवेऽधमर्णस्य देहीत्युक्तस्य संसदि । अभियोक्ता दिशेद्देयं करणं वान्यदुद्दिशेत् ॥ मनु. 8. 51. 52. Metre पुष्पिताग्रा.

75 **संवत्सरैर्द्वादशभिः**. The number of years which elapsed upto the present time of action in the play was nearly thirteen and not twelve; still the same number is repeated several times in the play. (1) संवत्सरैर्द्वादशभिर्न दृष्टाः. I. 117; (2) यत्तद् द्वादशवर्षान्ते नैव याति सवर्णताम्. II. 173; and (3) यत्तद् द्वादशवर्षांते प्रोषितः पुनरागतः II. 185.

येषां गतिः द्वादशभिः संवत्सरैः क्वापि न दृष्टा. Here गति evidently means 'movement,' 'whereabouts.' Cf. I. 117. But it is not true that the Kauravas did not know where the Pandavas were living during these twelve years. घोषयात्रा and द्रौपदीहरण by जयद्रथ prove the fact clearly. तेषाम् appears to be necessary before पांडवानाम् to respond to the relative pronoun येषाम् in the first line.

संविभागः. The same word, or rather the same whole line (त्वं पांडवानां कुरु संविभागम्) occurs again in I. 118. The word संविभाग, in general, means 'division, partition, share;' but here it is used in the sense of 'equal division, half share,' as is seen from the clear statement, viz. राज्यस्यार्धं, in I 103, 116, 134 and III. 32

एषा च &c. हि is a v. l. for this first च. Although दुर्योधन and भीष्म (vide I. 60 and 61) had both of

them disapproved and discouraged the idea of द्रोण begging for anything, still the idea had not disappeared from his mind and is seen again repeated in the form of the word भिक्षा here and in III. 45. दक्षिणा is of course the word of दुर्योधन (I. 52). Whether it is called भिक्षा or दक्षिणा or both (च), Drona means to say, an equal share of the kingdom for the Pandavas is what I want. इंद्रवज्रा.

76 **उपन्यस्तस्य शिष्यस्य**. The pupil, Duryodhana, was entrusted to the care of Drona. Vide बालं ह्यपत्यं गुरवे प्रदातुः &c. 1. 25. गौरवं=गुरोर्भावः गौरवम्. From the two meanings of गुरु, (1) great, and (2) preceptor, the abstract noun गौरव also can have the two meanings of (1) greatness and (2) Drona's capacity as a preceptor. अप्रस्तुतमुत्पाद्य. The sacrifice, the अवभृथस्नान, the congratulations by kings, all this was the matter in hand (प्रस्तुत); whereas the question of giving half the kingdom to the Pandavas, brought in by द्रोण under the guise of his दक्षिणा, was अप्रस्तुत. And this अप्रस्तुत topic being opened (उत्पाद्य) by द्रोण, it was, शकुनि says, a deception in the name of धर्म. युक्तेयम् &c. should be understood as a question, ' Is it right &c. ? ' Notice that when the rest of the words in the second line are correctly and consistantly construed as अप्रस्तुतमुत्पाद्य (कृता) इयं धर्मवंचना युक्ता (किम्), the word यत् is left out without any function in the sentenc.

77 **त्वदनार्यभावात्**. आत्मनः अनार्यभावात् would be better. Cf. note on 42 मध्यमव्यायोग. सर्वलोकमनार्यमिति मन्यसे. This should have been either सर्वलोक अनार्य इति मन्यसे or सर्वं लोकं अनार्यं मन्यसे.

पैतृकम्=पितृभ्य आगतम्. **याचितैः** (1) युष्माभिः याचितैः (p. p.) सद्भिः दत्तम् ; or (2) अस्माद्दशानां पांडवादीनां वा याचितैः (n.) याचनाभिः प्रार्थनाभिः दत्तम् प्रार्थनानुसारेण दत्तम्.

किं वरं:—याचितैः (सद्भिः) दत्तं उत तैः हृतम् (1), or याचनाभिः दत्तं उत बलात्कारेण हृतम् (2).

Cf. दातुमर्हसि मद्वाक्याद् राज्यार्धं धृतराष्ट्रज । अन्यथा सागरांतां गां हरिष्यंति हि पांडवाः ॥ दूतवाक्य 34.

78 Who should speak out this speech ? शकुनि would be the appropriate person. And if it is सर्वे, at least भीष्म and द्रोण should be excluded.

79 **अवभृथस्नानमात्रमेव**. Either मात्र or एव is redundant. भीष्म tauntingly means to say that the present occasion is that of the sacrificial ablution and not of gambling with dice, where perhaps some weight might be attached to the words of शकुनि. Cf. अक्षान् विमुञ्च शकुने कुरु बाणयोग्यमष्टापदं समरकर्मणि युक्तरूपम् । न ह्यत्र दारहरणं न च राज्यतंत्रं प्राणाः पणोऽत्र रतिरुग्रफलाश्च बाणा. ॥ दूतघटोत्कच 45. मित्रमुखस्य शत्रोः. Of an enemy with the external appearance of a friend, who is really an enemy, though he outwardly professes himself to be a friend. Cf. विषकुंभं पयोमुखम्.—चाणक्यशतक. शकुनेः वचनं न श्रोतव्यम्. The speech referred to here is, no doubt, principally speech No. 76, but it may perhaps refer to No. 78 also, if it is supposed to belong to शकुनि.

पृथिवीं भ्रमन्ति=पृथिव्यां भ्रमंति. परुषावलेपः. Ruthless pride, or haughtiness accompanied by harsh words.

80 Duryodhana means to say that according to the advice of भीष्म he would not attach much importance to the suggestion of धर्मवंचना made by शकुनि in 76, but he could not silently pass over the remark of द्रोण about the Pandavas taking

away the kingdom forcibly and would like to ask him a question about it.

81 **कथय** does not seem to be the appropriate word, when दुर्योधन above says पृच्छामि. But cf. 40 and 41 मध्यमव्यायोग.

82 **मानें धर्षिताः**. When द्रौपदी was dragged into the assembly. धारितः. withheld, curbed, checked.

83 **द्यूताश्रयवृत्तिः**. As in other matters, so even in observing the rules of gambling, धर्म was very particular and punctilious. Although he perfectly knew the evil consequences, still he very nobly says: आहूतो न निवर्तेयमिति मे व्रतमाहितम्, सभापर्व 59. 18. On the occasion of the second gambling धर्म again says in the same dignified strain; कथं वै मद्विधो राजा स्वधर्ममनुपालयन्। आहूतो विनिवर्तेत दीव्यामि शकुने त्वया॥ सभा. 76-20

With द्यूताश्रयवृत्तिर्युधिष्ठिरः प्रष्टव्यः cf. जात शुल्कलुब्धा ननु प्रष्टव्याः प्रतिमा. III.

सभास्तंभ=A pillar of an assembly hall where the Kauravas held their court. सभा also means a gambling house. सभा सभ्येषु शालायां गोष्ठ्यां द्यूतसमूहयोः; and hence सभास्तम्भ may mean a pillar of the court where the Kauravas and the Pandavas played with dice. सभास्तम्भं तुलयन्नेव वारितः=भीम was stopped even while he was only (एव) thinking of lifting up one of the pillars of the court room, and not afterwards when it would have been too late. एकस्मिन् विमुक्तः. If the pillar had been thrown against a certain man, who, though not actually named, is evidently शकुनि himself, who was the cause of the whole mischief, शकुनि whould have been killed there and then and would not have lived until now to insult great

persons like द्रोण. Cf एष दुरात्मा भीमः सर्वराजसमक्षमवमानितां द्रौपदीं दृष्ट्वा प्रवृद्धामर्षः सभास्तम्भं (गदां ?) तुलयति &c. दूतवाक्य.

84 Here an equal partition of the kingdom in favour of the Pandavas was प्रस्तुत (in 75) and a quarrel (अन्यत्) has esnued quite unexpectedly. कार्य is also the same as प्रस्तुत, i. e. the question whether half the share is to be given or not.

85 **द्रोण** says this in a fit of anger. कदर्थनं=troubling. Drona means to say, there should be no troubling him, no pressure on him that the quarrel should stop.

86 **दुर्बलाः** In the exile the Pandavas had, no doubt, become poor and helpless; but they had not certainly lost their strength. ज्येष्ठो भवान्. दुर्योधन is not the eldest of all the Pandavas and Kauravas, both of whom are together spoken of here. धर्म is the eldest of all, and भीम is next to him, and दुर्योधन was born on the same day with भीम. For cf. यस्मिन्नहनि भीमस्तु जज्ञे भारतसत्तम । दुर्योधनोऽपि तत्रैव प्रजज्ञे वसुधाधिप ॥ महाभारत–आदिपर्व. In ऊरुभंग, दुर्योधन is correctly called पुत्रशतज्येष्ठ. प्रणयिनः=beggars, supplicants, petitioners. Cf. क्षीणा ममार्थाः प्रणयिक्रियासु. चारु. I. 4. प्रणयिषु वा दाक्षिण्यात् &c. विक्र० I. and स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव. विक्र० IV. ज्येष्ठो भवान्, प्रणयिनस्त्वयि ते, should be regarded as a separate paranthetical clause; and the relative ये should have तान् for its corresponding demonstrative pronoun and not ते. किं वा should be understood after धारयिष्यसि. Metre वसंततिलका.

87 **शकुनि** repeats the word वर्तयंतु to express his disapproval of the disagreeable proposal. Similarly he repeats तत्रैव तत्रैव III. 44.

88 **हितमपि परुषार्थम्** The proposal of giving half

the share is, no doubt, Karna says, beneficial (हित); but its details are stated in harsh and offensive language (किं वरं...बलात्कारेण तैः हृतम् &c. 1. 77); and दुर्योधन naturally grows angry, when he is made to hear (श्राव्यमाणः Pass. Pres. Part. of the caus. of श्रु) such language. कर्ण, it is true, does not commit himself to any particular oqinion on the question of the partition and takes care to use only general terms, such as हितमपि &c. ; but that the above is the drift of his thoughts can be confirmed even from I. 108.

वरपुरुष &c. This expression occurs frequently in मृच्छकाटिक. The वरपुरुषs, meant here, are the Pandavas, who are praised in तैर्हृतम् (I. 77) and भीमः सभास्तंभं तुलयन् &c. (I. 83). This same temperament of Duryodhana in respect of his impatience about the praise of others is seen also in III. 13.

गतमिदम् &c. In this line शिष्य is दुर्योधन and his कार्य is the sacrifice ; and कर्ण means to say here that the sacrificial ceremony, which has almost come to an end (अवसान), should be saved from (रक्ष्यताम्), should not be marred or spoiled by, any such unpleasant occurrences.

The उपमा in the last line is dignifying and appropriate. मार्देवेनैव वाह्यः should go with गज as well as दुर्योधन. Metre मालिनी.

89 **ब्राह्मण्यम्**=ब्राह्मणस्य भावः The nature or temperament of a Brahmin. तेजस्वि. full of anger. अमरकोश gives तेजः प्रभावे दीप्तौ च बले शुक्रेऽप्यतस्त्रिषु as the meanings of तेजस्, on which क्षीरस्वामी adds; अपिशब्दा-

दसहनत्वे । यद्धरतः । अधिक्षेपावमानादेः प्रयुक्तस्य परेण यत् । प्राणात्ययेऽप्यसहनं तत्तेजः समुदाहृतम् ॥ काले योग्यकाले. Cf. I. 137. प्रभावी=one who has got mastery over. It is the same as प्रभुः which occurs below (I. 91) as a synonym. For a similar use of भू with प्र cf. the last verse of मध्यमव्यायोग (182) and अरे चेट, तवापि न प्रभवामि.—मृच्छ. VIII. प्रभवामि is found as a variant also for प्रभावी.

92 **तवैव**. Because you are a good pupil. If there had been any other person in your place, he would not have so readily admitted my mastery.

न तवात्र दोषः=The blame will be attributed to me, and not to you. त्वां पीडयामि, as opposed to the other alternative तवास्तु लाभः; should mean, 'I put you to a loss, I deceive you.' यदि वा=or; cf. निंदन्तु नीतिनिपुणा यदि वा स्तुवंतु.—भर्तृहरि.

महाकुलानां भेदाः=Differences, dissensions, quarrels of high families (महतां कुलानां कौरवपांडवादीनाम्) or of persons born in high families (महत्कुलं येषाम्); cf. मम हि पितृभिरस्य प्रस्तुतो ज्ञातिभेदः (III. 4.)

धर्माधिकार &c. धर्मविषये अधिकारः येषां ते धर्माधिकाराः तेषु वचनेषु. It would have been better if the reading were धर्माधिकारि. वचनेषु=वचनैः. The locative has here the sense of the instrumental; or the usual sense, अधिकरण, of the loc. may also be resorted to. The words, the decision, is the place, where family discords are pacified, terminated: शमीभवंति, though faulty, may be explained thus: भेदाः अशमाः अविद्यमानाः शमाः येषां अप्रशांता इति यावत् । अशमाः शमाः (?) यथा स्युः तथा भवंति शमीभवंति । cf. परिष्वंगः शमीक्रिया (I. 100); and स्निग्धेषु वैराण्युपपाद्य यत्नान्नष्टानि कार्याणि शमीकरोति . अविमारक VI. 16.

93 **समर्थयितुम्.** To consult whether such a promise should be given or not, as is done in 103 to 113. The use of the same verb in I. 74 is in a slightly different sense. Cf. यथा मंत्रिभिः सह समर्थितं तथा परिणमति-स्वप्न I.

94 **भास** is a very skilful writer and as in यद्येकस्मिन् विमुक्तः स्यात् (I. 83), so here also he very aptly makes द्रोण omit the name of शकुनि, while several other names are enumerated. द्रोण means thereby that दुर्योधन should not take the advice of शकुनि. Karna also in addition to शकुनि is called to his council by Duryodhana (I. 97.), but द्रोण had not a bad opinion about कर्ण and his name is not consequently excluded like that of शकुनि from the list.

96 By the use of the word मातुल (I. 95) Duryodhana shows his respect, whereas by the use of the simple name ' शकुनि ' Drona expresses his disrespect for him. हंत विपन्नं कार्यम् occurs also in बालचरित I. Cf. यदि मां प्रहरेद् रक्षो महत् कार्यं विपद्यते.–अभिषेक II. 16; and तत्खलुकार्यं विनष्टम्.–मृच्छ. V.

97 From दुर्योधन's calling both शकुनि and कर्ण here for consultation, it appears that he intended to do so from the beginning (I. 93), but in I. 95 he perhaps purposely says मातुलेन only as a sort of retort to Drona who had omitted शकुनि's name.

98 That द्रोण had a good opinion about कर्ण is seen, in addition to I. 89, not only from the inclusion of his name in I. 94, but also from the fact that like शकुनि he is not called aside for being flattered by द्रोण.

100 द्रोण uses the depreciatory term बटु with reference to himself as शकुनि would have used it to speak contemptuously of द्रोण. Cf. अपि नाम दुरात्मा चाणक्यबटुः अतिसंधातुं शक्यः स्यात्. मुद्रा. IV. अस्य रूक्षस्य वचसः &c. refers

to I. 77. and 83. शमीक्रिया=means of pacification; see not to I. 62

101 The word शिष्य, being in the singular, must refer to दुर्योधन (and not the Pandavas), in which case anxiety (वात्सल्य) would be felt that दुर्योधन be not brought to ruin by refusing to give the half share. But द्रोण was evidently more anxious for the Pandavas and was soliciting शकुनि that the cause of the Pandavas might not be spoiled through his crookedness. सान्त्वीकृतः. This formation should be explained on the same line as शमीभवन्ति &c. मुञ्चति has the sense of the future here.

102 **स्वकार्यलोभात्.** This view is in conformity with the tenor of शकुनि's mind. What द्रोण's view was has been already certified by भीष्म in the words, एष शिष्यस्य वात्सल्यात् &c. (I. 101). सर्वे परिक्रम्योत्तिशन्ति. In this stage dirction सर्वे of couse means दुर्योधन, शकुनि and कर्ण. These three persons sit aside and hold a separate council.

105 You should have rather said दातव्यमिति, as I have promised.

106 Here the reading does not seem to be quite correct. The sentence should be either (1) यदि दातव्यं राज्यं तर्हि किमस्माभिः सह मंत्रयसे, or (2) दातव्ये राज्ये किमस्माभिः &c. But यदि and the locative absolute together are incompatible. ननु सर्वमेव &c. This is through anger and as a sort of taunt to दुर्योधन's question, राज्यार्धं प्रति को निश्चयः.

108 **भुक्तां परिपालितां च.** Good relations with his brothers were first maintained by Rama and then the good results of the same were enjoyed by him afterwards And to preserve that order भुक्तां ought to have followed परिपालितां. सुभ्रातृता. शोभनः भ्राता तस्य भावः. Twice in प्रतिमा (I. 30 and VI) and once in अभिषेक

(III. 25) भास uses the word सौभ्रात्र, meaning the same thing as सुभ्रातृता. क्षमाक्षमत्वे. क्षम=युक्त. परिपाट्यां क्षमः शक्ते हिते युक्ते क्षमावति ।–अभिधानसंग्रह. राज्यस्यार्धभागः यः पांडवेभ्यो देयः तस्य दानं युक्तमयुक्तं वा इत्येतस्य निश्चये इत्यर्थः Metre उपजाति.

109 Duryodhana had given the promise of handing over half the kingdom to the Pandavas, and he wanted to be relieved of the burden by any means, fair or foul (तदिदमपनयो वा वंचना वा यथा वा I. 111 and अनृतवचनान्मोचयितव्यो भवान् ननु I. 112). Only two ways were possible, either to assign to them a province of untractable people and unarable land, or to impose an impossible condition. The first of these is discussed and discarded in 109-110; and the second is proposed in 116.

बलवत्प्रत्यमित्रः. बलवंतः प्रत्यमित्राः शत्रवः यस्मिन्देशे एतादृशः अनुपजीव्यः उपजीवनं उपजीविका अशक्या यत्र. कुदेशः=कुत्सितः देशः. यत्र, instead of तत्र, would have been better.

110 शकुनि means to say that a province of untractable people would be useless, for अर्जुन was so strong that he would tract any refractory people; and that the idea of barren land was also equally futile, for corn would grow even on rocks where युधिष्ठिर was the king; and, therefore, शकुनि would propose not a कुदेश, but a शून्य देश. Construe: न कुदेशः अपि तु कश्चित् शून्यः देशः चिंत्यताम् इति अहमभिधास्यामि; and in view of this शून्य इत्यभिधास्यामि only can be correct. Or the expression may mean: I call this suggestion of yours to be vain and useless. With ऊषरेष्वपि सस्यं स्यात् cf. ऊषरक्षेत्रपतित इव बीजमुष्टिः &c. मृच्छ. VIII. The last line, यत्र राजा युधिष्ठिरः, is taken from the महाभारत together with the idea of the whole verse. यत्र राजा युधिष्ठिरः occurs there at the end of about six verses. Cf.

सदा च तत्र पर्जन्यः सम्यग्वर्षी न संशयः ।
संपन्नसस्या च मही निरातंका भविष्यति ॥
गुणवंति च धान्यानि रसवंति फलानि च ।
गंधवंति च माल्यानि शुभशब्दा च भारती ॥
वायुश्च सुखसंस्पर्शो निष्प्रतीपं च दर्शनम् ।
न भयं त्वाविशेत्तत्र यत्र राजा युधिष्ठिरः ॥ विराटपर्व अ. 28.

111 मे=मम गुरोः करतलमध्ये or गुरुकरतलमध्ये मया &c. श्रुतमिह &c. What I said then, i. e. सलिलमिदं करणं प्रतिग्रहाणाम् &c., has been heard by the elders of the family, and it is always regarded to be an unalterable truth (प्रमाणं) throughout the whole world. अपनय=दंडनीतौ षाड्गुण्यस्य यथावत्प्रयोगो नयः तद्विपरीतोऽपनयः (वामन-अलंकारसूत्र); a wrong policy, a false step from the standpoint of politics. अपनय on the part of दुर्योधन and वंचना on the part of द्रोण. दुर्योधन means to say: I may be herein committing a political mistake or द्रोण may be deceiving me, or whatever else it may be (यथा वा). यथा वा. The full phrase should be यथा तथा वा भवतु. नृप is शकुनि, who is the king of the Gandharas and as such is expected to know the importance of a king keeping his word. जलम् Water; the promise that was given by pouring water on the hand of द्रोण. मया गुरुकरतलमध्ये तोयमावर्जितमस्ति. तत् जलं सत्यं कर्तुमिच्छामि. When the two sentences are thus placed together, any one can see that the word तोय was required to be repeated in place of जल.

112 From दुर्योधन's proposal of giving a bad country to the Pandavas (I. 109) शकुनि clearly saw that he was not serious and sincere and only wanted to avoid the blame; and hence he says अनृत &c.

114 उपसृत्य. The separate council, that commenced with सर्वे परिक्रम्योपविशंति (I. 112), ends here when the three persons again return to their original seats.

116 The object of समानयतु may be प्रवृत्तिम् (news) or पांडवान् ; for cf. ते पंचरात्रेण मयोपनेयाः (I. 117).

117 With छलनं कर्तुकामैः cf. प्रद्योतः स्वामिनं छलयितुकाम इति प्रवृत्तिरुपगता नः–प्रतिज्ञा I. संवत्सरैः–see note to I. 75.

118 **अच्छलो हि धर्मः**. Laying down an impossible condition of finding out the Pandavas within five days was a छल and धर्म should be without it. Cf. अच्छलं मित्रत्वं नाम. अवि. IV; अच्छलो हि स्नेहो नाम. अवि. V; and व्यवहारः सविघ्नोऽयम्.....छलमत्र न गृह्यते. मृच्छ IX. 18. With सत्या प्रतिज्ञा &c. cf. यत्प्रमाणं पृथिव्याम् (I. 111); III. 46; and कुलं हि नः सत्यधनं ब्रवीमि ते.–प्रतिज्ञा. IV. 20

119 **दुर्योधन** means to say that he also intends to maintain the truth of the statement, सत्या प्रतिज्ञा हि सदा कुरूणाम्, and fulfil his promise accordingly. The same expression occurs in मध्यमव्यायोग 35 and प्रतिमा V.

120 **कार्यलोभेन**. Owing to the desire of finding out the Pandavas. Cf. स्वकार्यलोभात्. (I. 102). हनूमतः भावःहनूमत्त्वम्. सीता's whereabouts were not known, but she was found out by मारुति. Similarly the whereabouts of the Pandavas also are not known; and द्रोण means to say that he would be glad if he were fortunate, like मारुति, to find out the Pandavas. Cf. एषोऽस्मि त्वरितत्वरितो लंकानगर्यां गगने गच्छन् । VIII 45.

तत्कुतो नु खलु पांडवानां प्रवृत्तिरुपनेतव्या is the question asked by द्रोण and its answer happens to be accidentally given by the phrase, विराटनगरात्, (i. e. विराटनगरात्पांडवानां प्रवृत्तिरुपनेतव्या) occurring in the sdeech No. 121 in connection with a different statement that a messenger has come from the city of विराट. This is what is technically called a पताकास्थान, which is thus defined in साहित्यदर्पणः

यत्रार्थे चिंतितेऽन्यस्मिंस्तल्लिंगोऽन्यः प्रयुज्यते ।
आगंतुकेन भावेन पताकास्थानकं तु तत् ॥

126 The speaker of this should be दूत and not भट. संनिकृष्टम्. कीचकs were near (संनिकृष्ट) relatives of विराट for सुदेष्णा, the wife of विराट, was the sister of the कीचकs, **बाहुभ्यामेव हिंसितम्**. एव excludes the use of any weapon; न शस्त्रेण हिंसितमित्यर्थः. The same sense is conveyed by अशस्त्रजनितो वधः. These expressions are purposely inserted to indicate that the deed has been done by none else but भीम, who uses no other weapon than his own arms. Cf. सहजौ मे प्रहरणं भुजौ पीनांसकोमलौ । तावाश्रित्य प्रयुध्येयं दुर्वलैर्गृह्यते धनुः ॥ (II. 155); and also cf. अधिकरणिकः—कथं त्वया ज्ञातं यथा खल्वर्थनिमित्तं बाहुपाशेन व्यापादिता. मृच्छ. IX

127 **कथमशस्त्रेणेति**. From the fact that the hundred कीचकs were killed without a weapon भीष्म ran to the conclusion that it must have been the achievement of भीम alone; and thus the clue of the Pandavas being found, he advised द्रोण to accept the condition of five days. From भो आचार्य (127) to हंत सिद्धं कार्यम् (132) the conversation between भीष्म and द्रोण must be जनांतिकम् (aside).

129 **स तस्मिन् फलितः शते**. ज्ञातृ should be supplied before शते. For a similar omission cf. शांतिर्भवतु अस्माकं गोपदारकाणां दारिकाणां च. II. 6.

130 According to a variant this speech stands as अत्र पांडवा इति कथं भवान् जानाति.

131 **पंडित**. (पंडा धीः जाता अस्य) This word is purposely used to address द्रोण. What is meant is you also are acquainted with the ways of drawing inferences about persons from their actions. Construe: कूलेषु (नदीतीरेषु) भ्रांतानां (भ्रमतां) वत्सानां बालचापलं शृंगस्थानानि (च) गोवृषाः कथं नाभिजानंति. बालचापलं=बालानां चापलं and hence in वत्सानां बालचापलं the word बाल becomes redundant. शृंगस्थानानि are the places where the young calves

thrust their horns by way of butting against the soft sandy banks of rivers. Cf. कृत्वा खुरैर्भूमितलं प्रभिन्नं शृंगैश्च कूलानि समाक्षिपश्च. बालचरित III 4.

132 The कार्य, which was about to be spoiled (विपन्नं) by the interference of शकुनि in I. 96, has now almost become successful (सिद्धं), as there is a possibility of the Pandavas being found out.

134 दुर्योधनः—न केवलं एकाकी दुर्योधनः अपि तु मातुलसहितः दुर्योधनः is the meaning. द्रोण intentionally includes the name of शकुनि in the declaration that the latter may have no excuse to change his word afterwards. यदि पांडवानां प्रवृत्तिरुपनेतव्या. The main condition of पंचरात्र remains to be mentioned here, it seems, through oversight. ननु पुत्र, as well as ननु गांगेय (I. 138), are questions asked to दुर्योधन and भीष्म to get a ratification from them.

137 Although द्रोण was warning शकुनि and others to think twice before they gave their assent to the declaration, still शकुनि was of opininn that there was no necessity of troubling his head with that thought at that very moment, as he was confident that the Pandavas would not be found out; and in case they were found out, he was sure to invent some subterfuge there and then on the spur of the moment (काले). काले=योग्ये काले प्राप्ते सति. Similar clauses occur in बालचरित II and प्रतिज्ञा III.

139 यदा=यतः. Too much of groundless joy, going beyond proper limits, is sometimes a sign of future disappointment. Bearing this in mind, भीष्म suspects that द्रोण might have been outwitted by दुर्योधन by imposing the impossible condition of finding out the Pandavas within five days. वंच्यमानेन. This is said by भीष्म in accordance

with the view of शकुनि, who supposed (I. 76) that दुर्योधन was going to be deceived by द्रोण.

भीष्म brings forward two reasons for capturing the cows of विराट; one is that there was some secret (अप्रकाश) enmity between भीष्म and विराट, and the other is that विराट did not come to witness the sacrifice. अथ means here 'and,' cf. गणितमथ कलां वैशिकीं हास्तिशिक्षाम् &c. मृच्छ. I. 4.

Between क्रियतां तस्य गोग्रहणम् and ब्राह्मणार्जवबुद्धे a variant inserts the following:—

द्रोणः—(अपवार्य) भो गांगेय, प्रियशिष्यः खलु मे तत्रभवान् विराटेश्वरः। किमर्थं तस्य गोग्रहणम्। **भीष्मः**—(अपवार्य) ब्राह्मणार्जवबुद्धे। &c.

आर्जवबुद्धे. ऋजोर्भावः आर्जवं तेन युक्ता बुद्धिर्यस्य स संबुद्धः. अस्ति तेषां &c. They are grateful and would surely come forth to fight in the cause of विराट, and hence our desired object इष्टं is centred (स्थितं) in गोग्रहण.

141 A variant adds नगर before प्रवेशाभिमुखाय, which makes the meaning clear. दुर्योधन and the rest had been out for the sacrificial ablution and horses and chariots were ready for their entry into the town now that the bathing was over.

146 **आज्ञाविधेयाः.** Servants ready to execute the order. The Metre of this verse, which is repeated in parts by no less than five persons, is शार्दूलविक्रीडित.

149 **शकुनि** has taken a prominent part in maligning the Pandavas upto this time, and, therefore, if his chariot was to lead the attack, he would naturally have to face the first and the fiercest shocks of the counter attck by the Pandavas and that would be a fit retribution for his past sin and future improvement; and hence द्रोण makes the proposal that the first रथ should be that of शकुनि; but notice that शकुनि in I. 143 had ordered his elephant to be brought, and not his रथ.

ACT II.

1 Compare this whole scene of cowherds with a similar scene occurring at the beginning of the third act of बालचरित. There are many things common to both. Not only the proper names and words, वृद्धगोपालक, मातुल, वृषभदत्त, कुंभदत्त and पक्कण, but also the sentences, शांतिर्भवतु शांतिर्भवतु अस्माकं गोधनस्य च, हो हो सुष्ठु नर्तितं सुष्ठु गीतं यावदहमपि नृत्यामि, are found in both the scenes.

अहीनवत्साः—न हीनाः क्षीणाः नष्टाः वा वत्साः यासाम्. Whose calves are not dead or are not few in number, i. e. whose calves are long-lived or many in number. अविधवाः. विगताः धवाः भर्तारः यासां ताः विधवाः, न विधवाः अविधवाः. अस्माकं राजा विराटः &c. The desire expressed by the old cowherd that his king should become the sovereign lord of the whole earth is very peculiar and praiseworthy. A cowherd may wish for the long life of his calves and comrades; but when he wishes for the sovereignty of his king, he goes out of his province, and hence the desire is naturally detected to be that of the writer. And भास has expressed such a desire in many places. All of his भरतवाक्यs, except in the case of मध्यमव्यायोग, दूतघटोत्कच and चारुदत्त, contain an expression of a longing for the political supremacy of his country's king.

इमां सागरपर्यंतां हिमवद्विंध्यकुंडलाम् ।	स्वप्नवासवदत्त, दूतवाक्य,
महीमेकातपत्रांकां राजसिंहः प्रशास्तु नः ॥	बालचरित.
भवंत्वरजसो गावः परचक्रं प्रशाम्यतु ।	प्रतिज्ञायौगंधरायण,
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः॥	अभिषेक, अविमारक.

इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः—पंचरात्र.

राजा राजगुणोपेतो भूमिमेकः प्रशास्तु नः—कर्णभार.

तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः—प्रतिमा.

गां पातु नो नरपतिः शमितारिपक्षः—ऊरुभंग.

From all these references and from the fact that the principal motive of the whole action of स्वप्नवासवदत्त was the attainment of imperial power in favour of वत्सराज, it may be inferred that the patriotic impulse of भास was very strong and that it has found its way even here.

वर्षवर्धन. This a religious ceremony, performed every year on the birth-day, which is supposed to result in the increase of the duration of life. कृतमंगलमोदाः=कृतं मंगलं मोदः आनंदश्च यैः ते. ज्यैष्ठ्यं गत्वा. ज्येष्ठस्य भावः ज्यैष्ठ्यम्. The phrase occurs twice in this speech and appears to mean 'being the oldest, asserting the right of old age, taking advantage of the privileges of seniority of age &c.' शुष्कशाखानिघट्टितंतुंडम्. शुष्का च या शाखा च शुष्कशाखा। तया निघट्टितं तस्यां वा निघट्टितं तुंडं यथा स्यात्तथा. निघट्टित = rubbed, shaken. The dry branch was brushing against the beak of the crow, or the crow was rubbing his beak against the dry branch. The latter is preferable, as it heightens the effect of the ill omen. *Cf.* विटज्जननखघट्टितेव वीणा. मृच्छ. I. With the whole sentence cf. रुक्षस्वरं वाशति वायसोऽयम् and शुष्कवृक्षस्थितो ध्वांक्ष आदित्याभिमुखस्तथा. मृच्छ. IX. 10&11.

8 Notice that वृद्धगोपालक here says अहमपि नृत्यामि, although in II. 6 he says नृत्यंतो भवामः.

11 दिवा &c. दिवा दृश्यमानः चंद्रः दिवाचंद्रः तस्य या प्रभा तद्वत् पांडुरा या ज्योत्स्ना दीप्तिरिति यावत् तया। अवगुंठितं आवृतं मंडलं यस्य एतादृशः.

The idea of दिवाचंद्र occurs in स एव सूर्योदयमंदवीर्यः शनैर्दिवाचंद्र इवाभ्रि भीतः.—चारु. IV. 1. रजः is a V.L. for ज्योत्स्ना, in which case the meaning will be 'whose disk is covered by dust (रजः), which is pale white like the light of the moon appearing during the day time.'

12 दधि &c. = दध्नः पिंडवत्पांडरैः शुभ्रैः. *Cf.* दधिपिंडपांडरेषु प्रासादेषु &c. अविमारक II. छत्रैः = छत्रैरुपलक्षिताः.

13 **पक्कण.** (पच्यते अस्मिनिति). पक्कणः शबरालयः (अमर).

15 The object of प्रहरत should be 'the enemies' and of गृह्णीत 'the cows.'

16 भृत्य is given as a variant here for भट. भट is the court attendant of विराट and भृत्य seems to be some servant or messenger coming from the suburbs to report the assault. But भट should be retained as the speaker of the speech to suit the other references to him in the following speeches (II. 18, 24 &c.) and it should be supposed that he learned all the news of the गोग्रहण from the cowherd messengers.

दस्युकर्मप्रच्छन्नविक्रमैः—दस्यूनां कर्माणि इव कर्माणि येषां ते दस्युकर्माणः । प्रच्छन्नः विक्रमः येषां ते प्रच्छन्नविक्रमाः । दस्युकर्माणश्च प्रच्छन्नविक्रमाश्च ते दस्युकर्मप्रच्छन्नविक्रमाः or दस्युकर्माणि प्रच्छन्नः विक्रमः येषां ते. The instrumental in वत्सैः, गौगणैः and गोवृषैः is उपलक्षणे तृतीया. So एभिः उपलक्षितं युक्तं गवां कुलम् is the meaning. निरीक्षण &c. निरीक्षणं गोवत्सादीनां पीडायाः अवलोकनं तेन त्रस्तं मुखं मुद्रा स्वरूपं वा येषाम्. कृतार्तनादाकुलितम्. आर्तश्च सौ नादश्च आर्तनादः । आर्तानां वा नादः । कृतः आर्तनादः येन तत् कृतार्तनादं । कृतार्तनादं चाकुलितं च कृतार्तनादाकुलितम्. Notice that तत्र showing a distant place and इह showing an adjacent

place are both used here in one and the same sentence. Metre वंशस्थ.

किं धार्तराष्ट्रैः—The word धार्तराष्ट्रैः of this question is taken from the sentence धार्तराष्ट्रैः हियंते गावः; but the latter is too far removed and besides a whole verse, द्रुतैश्च वत्सैः &c., intervenes between the two. The question is asked from behind the scenes by कांचुकीय, who appears on the stage at 18.

17 A variant adds धार्तराष्ट्रैः after अथ किम्; but the meaning is sufficiently clear even without the addition.

18 कंचुकी is the usual word of the later time dramatists. But भास calls his chamberlain by the term कांचुकीय and has introduced this character in स्वप्नवासवदत्त, प्रतिज्ञायौगंधरायण, प्रतिज्ञा, अभिषेक and some other plays. सदृशमेतत्. एतत् refers to the mean assault of the Kauravas on the cowherds in order to steal their cows. भ्रातृजनेऽपि. The meaning suggested by अपि is that it is no wonder that others like विराट and his cowherds are troubled by the Kauravas, who have no scruples to trouble their own brethren.

सज्जैश्चापैः—उपलक्षिताः इत्यर्थः. बद्धगोधांगुलित्राः. बद्धा गोधा, अंगुलिं त्रायते इति अंगुलित्रं तच्च बद्धं यैः ते. गोधा is a leather strap, wrapped somewhere round the wrist, in order to protect the skin thereof from any injury likely to be caused in the action of the twanging of the bow. गोधा प्राणिविशेषे स्याज्ज्याघातस्य च वारणे.—अभिधानकोश. क्षीरस्वामी derives the word गोधा (*f.*) from गुध् (परिवेष्टने) to cover and adds that it is चर्मादिमय. अंगुलित्र also seems to be some contrivance whereby

the fingers of the hand are protected from injury at the time of discharging arrows. कल्पितस्यंदनस्थाः कल्पिताः सज्जीकृताः ये स्यंदनाः तत्स्थाः. राज्ञो वैरं &c. The feeling of enmity is towards the king विराट; and the innocent cows are to suffer for it. The hostility of the Kauravas towards विराट was not so well-known as to be prominently referred to here by कांचुकीय. In fact there was no hostility between the two; and भीष्म had to invent (I. 139) a false excuse of the अप्रकाश वैर, as there was no real enmity. विराट also could not know why the raid was undertaken (II. 27) except for the two flimsy reasons that he had not gone to see the sacrifice and that he was well-disposed towards the Pandavas However, as the कांचुकीय has alluded to it here, it must be that only, of which विराट speaks in (II. 27). Metre शालिनी.

A question here arises as to how the कांचुकीय comes to know about all the details described by him in the first three lines of the verse. भट (II.16) might have learnt the details given by him in the verse, द्रुतैश्च वत्सैः &c., from the cowherd messenger; but the कांचुकीय, who comes fresh from the inner apartments of the palace, and who seems to have no information whatsoever about the assault beforehand, cannot possibly know whether the enemies were सज्जैश्चापैर्बद्धगोधांगुलित्राः &c. or not. Probably, he presumes that they must have naturally equipped themselves with the usual military accoutrements.

जयसेन seems to be the proper name of भट. जन्म-नक्षत्रक्रिया. Each day has that नक्षत्र assigned to it

through which the moon passes on that particular day. Thus जन्मनक्षत्र is जन्मदिवस, the birthday, almost the same as वर्षवर्धन, (II. 1) *i.e.* the annually recurring day of birth; and क्रिया is the performance of the religious rites connected with the birthday ceremony, two items of which are referred to in the text; one is गोप्रदान (II. 1) and the other is पुण्याह (a holy day, a happy day) II. 18 infra, which appears to be the same as the present पुण्याहवाचन. मन्युमुत्पादयति. The same phrase occurs again in II. 71.

19 अतिपाति=अन्यानि सर्वाणि कार्याणि अतिक्रम्य पततीति. Urgent. The same occurs in अभिषेक IV.

21 **मा तावत्.** कांचुकीय, who had gone in to inform the king about the raid, might be saying something in praise of him and the king must be preventing him from saying that with the words मा तावत् in the same strain as अलं महाराजशब्देन and अवधूतं मे क्षत्रियत्वम्. रथरवशंकया (cf. कालिदास's स्यंदनालोकभीतः—शाकुंतल. I. 32) should be construed with व्यथितविकीर्ण &c. रथानां रवस्य शंकया भीत्या व्यथिताः पीडिताः विकीर्णाश्च बालवत्साः यासां ताः सचंदनार्द्रः—चंदनेन सहितश्चासौ आर्द्रश्च. But चंद्रनार्द्रः (= चंदनेनार्द्रः) also, without स, would have been sufficient. कराणि भुंक्ते. According to the वैजयंतीकोश the word कर seems to be used here in the sense of 'food of different sorts'. Metre प्रहर्षिणी.

22 The stage direction प्रविश्य appears before this speech of भट. But after his entrance in II. 16 he has never gone out to make his entrance now. प्रविश्य, therefore, should be taken to mean 'approaching the king,' and not 'entering.'

24 **एष समासः**—This occurs also in प्रतिमा II and अवेमारक II. **एकवर्णेषु** &c. The cows were originally of different colours; but owing to the dust falling on their bodies they all appeared to be of one dusty colour; and the different colours were again visible only where the whips touched the bodies of the cows

25 **छंदृतः** may be construed either with यस्य भक्तिः अस्ति or with अनुयातु. गवार्थे = गवामर्थे धेनूनां मोक्षणनिमित्तमित्यर्थः. नास्ति मोघः प्रयत्नः. The effort is never fruitless; for it will either be successful or unsuccessful. If it is successful, cows will be relieved and merit will be secured. If it is unsuccessful and even if death ensues, the fame will be the result. So in either case something will be gained. Cf. हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः । उभे बहुमते लोके नास्ति निष्फलतारणे ॥ कर्णभार 12; जीवन्स प्राप्स्यति राज्यं मृतो वा स्वर्गमेष्यति । पंचतन्त्र. III. 52; and हतो वा प्राप्स्यसि स्वर्गम् &c. भगवद्गीता II. Metre मालिनी.

27 **उन्नीतसंतापाः**—उन्नीतः उद्गतः संतापः येषां ते. उपनीत is a v. l. for उन्नीत. परोक्षमपि. विराट's affection for the Pandavas was not प्रत्यक्ष; it was only indirect (परोक्ष); but even that was not tolerated by Duryodhana. हस्तिनपुर &c. Before going to fight with Duryodhana, Virata wanted to have some information about him for his guidance and he naturally thought that Bhagawan (धर्म himself in the disguise of a Brahmin) might be in possession of what he wanted. For the use of the word भगवान् cf. रामः—(विलोक्य) अये भगवान् । भगवन् अभिवादये । प्रतिमा V.

कामं दुर्योधनस्यैष &c. Although भगवान्, being an honest and noble man, will not likely reveal any weak points of Duryodhana, still Virata means to say that he, being in need of the information, will have to insist. Cf. पृच्छकेन सदा भाव्यं पुरुषेण विजानता.–पंचतंत्र.

Observe that although विराट wanted to know from भगवान् something about the शील and दोषs of दुर्योधन, still no question has been asked in that respect after भगवान्'s appearance on the stage.

31 Note that the warlike preparation, described as going on here, is in consequence of the order given in II. 25. तुरगपतयः may mean 'best of the horses,' or 'the riders of the horses;' but the latter meaning should be accepted because the adjective वर्मरचिताः (वर्मणा रचिताः covered with armours) can be applicable to men. अनुकर्ष is anything which is drawn behind, the wooden bottom of a chariot; अनुकर्षो दारु अधःस्थम् (अमर).

कृतपरिकराः = बद्धपरिकराः युद्धाय सज्जीभूताः इत्यर्थः. अननुभूतं = न अनुभूतं पूर्वं. न खल्वात्मन्यस्तम् &c. आत्मनि न्यस्तं आत्मन्यस्तम् What धर्म means to say is, although I say that अननुभूतं भयं मां स्पृशति, still the fear is not आत्मन्यस्त, *i. e.* with regard to myself, for I can keep sufficient control over my mind, but my brothers (ते) will be elated by seeing the preparation of war and in the enthusiasm of bravery reveal their identity before the proper time. Note: it is true that धर्म himself on that very day says तीर्णप्रतिज्ञा वयम् &c. later on (II. 179), still, although the day had come even now (II. 31), yet the proper moment had not come as yet. Metre शिखरिणी.

35 उद्योगः—Military preparation for an assault. Cf. Note to I. 44. श्रीर्न संतोषमिच्छति. The idea is very excellent and very common. Cf. साहसे खलु श्रीर्वसति. चारुदत्त IV.; and अश्वत्थामा—भोः कुरुराज किमिदम् । राजा—गुरुपुत्र ! फलमपरितोषस्य.—ऊरुभंग. This line, श्रीर्न &c., comes in as an answer to the question why the preparation is made. And the purport of the answer is that no reason is required for any military action, as it is in the very nature of things that ambition for sovereignty and conquest is never satisfied.

36 The real reason of the preparation is, however, explained in this by विराट.

37 केन कारणेन is here a variant for केन. But केन alone gives good sense Construe. केन अवमानितोऽसि.

39 एकोदकत्वं. एकं उदकं निवापोदकं येषां ते एकोदकाः तेषां भावः एकोदकत्वम्. All those, who participate by reason of their blood-relationship in one and the same offering of water, are एकोदक and hence एकोदकत्व is relationship. Kauravas have assaulted विराट; धर्म is एकोदक with (related to) Kauravas; and, therefore, धर्म feels compunction, as if he himself had committed the assault. Metre उपजाति.

40 भगवान् was, really speaking, feeling regret; but as he could not in the meanwhile carry on the conversation, विराट supposed that he was thinking about something. And as भगवान् was not prepared to reveal his relationship with the Kauravas, he had to give an evasive and false answer, तेषामुत्सुकः, contained in 41 infra.

41 **तेषामुत्सुकः.** भगवान् means to say that he appeared to be thinking, because he felt anxiety for them, as they would surely have to suffer punishment for such a heinous deed.

42 येषां भवान् उत्सुकः ते कौरवाः अद्यदिनात्प्रभृति निभृताः शांताः भविष्यंति इति निश्चयेन ज्ञायतामिति विराटस्याभिप्रायः । Cf. दामोदरः—अद्यप्रभृति न भविष्यति. बालचरित V. **शक्तोऽपि.** Forgiveness, when there is no strength to retaliate, carries no weight, and hence शक्तोऽपि is added.

43 **पर्णशय्या च भूमौ.** च in the very first clause, not similarly repeated in the following clauses, is wrongly placed here Another reading for **च भूमौ** is कुभूमौ, meaning कुत्सितायां भूमौ पर्णविरचिता शय्या &c. **द्रौपदीधर्षणं.** द्रौपदी was assaulted once by दुःशासन after the gambling and on another occasion by जयद्रथ when the Pandavas were living in exile in the forest. Construe अद्येदानीम् with **सर्वं श्लाघ्यम्. यत्क्षमा ज्ञायते मे** He feels satisfaction to see that his forgiveness has been known, recognised and appreciated by the people at last. Cf. विदूषकः—श्लाघनीयं भवेद् यदि लोको जानाति.—प्रतिज्ञा III. Metre शालिनी.

46 **पृथिव्यां राजानः** = पृथिव्यां वर्तमानाः राजानः. Cf. Note on गर्जन्नृपे &c. I. 6. **रथोत्कंपचलत्पताकैः.** रथानां उत्कंपाः उद्धाताः तैः चलन्त्यः वेपमानाः पताकाः येषां एतादृशैः ध्वजैः ध्वजस्तंभैरित्यर्थः. भास have a very keen instinct for satire. Cf. यद्येकस्मिन्निमुक्तः स्यात् (I. 83) and the skilful omission of the name of शकुनि in I. 94. And the same vein of sarcasm is perceptible even here in **पृथिव्यां राजानः सर्वे.** The भट means to say that all the kings—all the worthless kings—from all the nooks and corners

of the earth—have gathered here for the noble purpose of stealing cows! And the last line of the verse is also repeated in the same strain, wherein the speaker means to say that each king having a flag-post on his chariot to suit his dignity, the flag-posts also are so numerous that we are crushed by the very crowd of the flag-posts before we are wounded with any arrows. All this satire is necessarily aimed at the lower kind of kings without, of course, impugning, in the slightest degree, the real worth of द्रोण and भीष्म. Metre इंद्रवज्रा.

48 **कुरूणां गुरुरुत्तमः**. This description is equally applicable to द्रोण also; but भीष्म alone is meant here according to the context. भगवान् cannot comprehend the real motive of भीष्म's coming, as he would not evidently come to participate in pilfering cows; and hence he supposes that भीष्म might have come to remind him that their vow was fulfilled. Vide II. 179.

53 **जयत्वायुष्मान्**. For the use of the word आयुष्मान् cf. आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा. भारतनाट्यशास्त्र.

54 **रणातिथिः** = रणे प्राप्तः or रणार्थं प्राप्तः अतिथिः. Cf. आगतो ऽहं न पश्यामि द्रष्टुकामो रणातिथिः.—अभिषेक IV. **अमनोरथः** = न मनोरथः तोषयिष्ये इति एव मनोरथः, जेष्यामि इति तु मनोरथः न इत्यर्थः.

55 **रथचर्यां बहिष्कर्तुम्**. This expression does not give any good meaning. If बहिष्कर्तुं is taken to mean आविष्कर्तुं, then it means 'he has gone to exhibit his skill in driving the chariot.' Or it may mean

बहिः रथचर्यां कर्तुम् = to drive in a chariot outside the city.

How could the prince Uttara know of the raid and go to the defence before the king? The king himself knows of it in II. 21 and from that moment he is making preparations and is not able to go as yet. According to महाभारत, विराट had gone to the दक्षिणगोग्रहण, and after returning he learns all the details about उत्तर. But here as he was present, उत्तर could not get the information first and go before the king.

57 न गणिताः गुणाः दोषाः च येन एतादृशः. युद्धतीक्ष्णः युद्धे युद्धविषय तीक्ष्णः. Impatient, eager, keen in respect of fighting. Cf. शत्रुमुन्मूलयेत्प्राज्ञस्तीक्ष्णं तीक्ष्णेन शत्रुणा । पंचतंत्र IV. बाल्यात् is the हेतु for both अगणितगुणदोषः and युद्धतीक्ष्णः. With the whole of the first line cf. बालभावाददृष्टदोषः संग्राममवतीर्णः कुमारोऽभिमन्युः—दूतघटोत्कच. न च न दहति &c. Construe: काश्चित्संनिकृष्टः रणाग्निः न दहति इति न, अपि तु दहत्येव. कंचित् is a better reading for काश्चित्. परिहरंति. The Kauravas are so unscrupulous that they will not hesitate to have recourse to any means, fair or foul. परिभवात् = to insult you, in order to discourage you. With युद्धदोषान् ब्रवीमि cf. पूर्वं तावद् युद्धसंबद्धदोषाः प्रस्तोतव्याः &c., प्रतिज्ञा I. 13. Metre मालिनी.

62 अनुज्ञातोऽसि. There are two alternatives here; (1) were you exempted from driving the chariot? and (2) were you not the charioteer of kings? And 'वा' is required as a conjunction between the two. But भास sometimes omits it. Cf. तान् धारयिष्यसि मृगैः (वा) सह वर्तयंतु (I. 86) and इहायं समुदाचारो ग्रहणं (वा) परिभूयते (II. 135).

63 **तत्परिहासार्थं**–तस्याः बृहन्नलायाः परिहासार्थम्. तत्र= (1) तस्मिन् सारथ्यकर्मणि, or (2) तस्यां बृहन्नलायाम्.

64 **स्वचक्र** &c. स्वचक्रैः उद्धतं रेणुदुर्दिनम् येन एतादृशं रथं. दुर्दिन is a bad day, a cloudy day, मेघच्छन्नेऽह्निदुर्दिनम् (अमर). The usual दुर्दिन is created by clouds: the present one is created by dust, by clouds of dust. परान्= enemies. क्षणैः. A v. l. for this is क्षणात्, which is better, as it implies less time than क्षणैः. With परान् क्षणैर्नेमिरवैर्निवारयन् &c. cf. का कथा बाणसंधाने ज्याशब्देनैव दूरतः । हुंकारेणैव धनुषः स हि विघ्नानपोहति । शाकुंतल IV. 1. रथ एष जेष्यति. तर्हि किंमुतिकन्यायेन बृहन्नला जेष्यतीति किं वक्तव्यमित्यर्थः. Really speaking, धर्म did not want to reveal the skill of अर्जुन directly and hence he praises the रथ. Metre वंशस्थ.

66 This same order was given in II. 58; but विराट in the meanwhile wanted to have an explanation as to why the charioteer did not go to drive the chariot of the prince, when the latter had gone to the battlefield; and hence it was delayed until now, and is conveniently repeated again to introduce the further progress of बृहन्नला towards the cemetery to take the weapons deposited there by the Pandavas.

67 The information that the servant is now communicating to the king is from what he sees of the situation from a distance. He sees that instead of going straight towards the enemies, the chariot of उत्तर turns aside and goes towards the cemetery and comes forth again. Why then does the chariot turn aside? Because (the भट thinks) it

is defeated, hampered, prevented from proceeding (भग्न). And why does it go towards the cemetery? Because (the भट further thinks) the chariot (*i. e.* of course, the horses thereof), being defeated, naturally wanted rest, and the charioteer, hoping to get the necessary rest under the shade of the several trees growing in the cemetery (गहनलोभेन), drove his chariot there. And why does it come forth again? Because (according to the same theory of the भट) the horses were now refreshed and ready after a short rest (मुहूर्त-विश्रांततुरगेण &c. II. 76). Not knowing that वृहन्नला purposely turned the chariot towards the cemetery for taking the weapons, and again rushed back with full force towards the enemies, when the weapons were taken, the innocent भट builds concurrently his threefold theory of reverse, rest and renewal, and reports to the king accordingly. For the actual state of things on the battlefield vide II. 171.

69 The भट means to say that the straight and direct way, fit for horses, has been blocked up and hence भग्नः (निरुद्धत्वाद् अग्रगमनासमर्थः) रथः गहनलोभेन श्मशानाभिमुखः (संजातः). But although the भट was mistaken, भगवान् was not. For the latter conjectured correctly that the chariot was going to the cemetery, not गहनलोभेन but rather गांडीवलोभेन.

71 अकाले = अयोग्ये काले. स्वस्थवाक्यं. स्वस्मिन् स्थितः स्वस्थः स्वस्थस्य वाक्यमिव वाक्यं यत्तत्. स्वस्थ is one who is self-contained, satisfied, one not feeling any anxiety. It was a time when all should be anxious about

the result, and yet भगवान्, like an unconcerned person, was recklessly talking at random about groundless omens, when he ought to have said something about positive facts. मन्युमुत्पादयति. Cf. II. 18.

72 **कदाचिदनृतं** &c. The same expression occurs in बालचरित II ; and प्रतिज्ञायौगंधरायण has not only न महासेन-समीपेऽनृतमभिहितपूर्वम्, but the sentence, as here, is also followed by आ अस्त्येतत्.

75 The ध्वनि, referred to here, proceeds from the several arrows discharged by बृहन्नला and described in II. 78 below. The sound is compared to that of a current of some river, pierced through (आविद्ध) by some obstacles like rocks.

76 **श्मशानात्**. Construe : मुहूर्तविश्रांततुरगेण कुमारेण श्मशानात् (निष्क्रम्य) नीला नागाः कपिलाः कृताः &c.

77 भगवान् is expecting that his conjecture will be corroborated by the report of the भट.

78 The elephants were originally black, but they were rendered red by the arrows by reason of the blood flowiug from wounds caused by them. न वहति न. For the double negative cf. न च दहति न कश्चित् II. 57. स्तंभीभूताः Rendered motionless, steady like a post; cf. शमीभवंति I. 92, शमीकिया I. 100 and सांत्वीकृत I. 101. शरपरिकराः=शराः एव परिकराः परिवाराः येषां ते, which are surrounded by or filled with arrows from all sides; परिकरः पर्यंकपरिवारयोः. शरैश्छन्ना मार्गाः = The roads are covered with arrows ; whereas अश्वपथः परैः आच्छिन्नः (II. 69 supra) means, ' The horse path is cut off, prevented, blocked by the enemies. ' Metre शिखरिणी.

79 **एतदक्षयतूणीत्वम्** What is described in II. 78 is the result of the two quivers of अर्जुन which are always inexhaustible; otherwise so many arrows could not be discharged. cf. तूणी चाक्षयसायके II. 171 and वह्नेः खांडवमश्नतः सुमहती वृष्टिः शरैश्छादिता.—दूतवाक्य 32. प्रादाच्चैव धनूरत्नमक्षय्यौ च महेषुधी. 9. महाभारत, आदिपर्व, अ॰ 225.

81 **तदिदमिति** &c. इदं संप्रति अनुभूयमानं कर्म तत् पूर्वपरिचितमेव इत्येवंरीत्या अयं अधुना श्रूयमाणः धनुर्घोषः स एव पूर्वपरिचितः अर्जुनस्य धनुषः घोषः इति बुद्ध्वा ज्ञात्वा. ध्वजे बाणं दृष्ट्वा. cf., उचितं ते पुरा कर्तुं ध्वजे बाणप्रधर्षिते. III. 26. Another reading for ध्वजे is स्वजे, which may mean द्रोणे, as he is described to be जनितो भवान् स्वयम् (1. 86). कृतमिति. Thinking it to be of no use to continue fighting any further. किमिदमिति. किमिदं (आश्चर्यं) इति (वदन्तः) अन्ये च नृपतयः (रणान्निर्गताः). These three short clauses, each ending with इति, seem to be used in the three lines to give rise to a sort of similarity. भयेऽपि = भये सत्यपि or भयकारणे सत्यपि. बाल्यात् भयं न गणयति. Cf. अगणितगुणदोषो बाल्यात्. II 57.

अभिमन्यु is first spoken of here in the second Act, and he is henceforth to play an important part in the remaining portion of the drama. It will be seen that he has been mentioned, 52 Act I, as being present at the sacrifice of दुर्योधन purposely that his introduction here may not appear abrupt.

82 **तेजोऽपि** = द्वयोः वंशयोः एकीभूतस्य तेजसः मूर्तिमानग्निरिव सौभद्रः इत्यर्थः. **विक्लवात्र** &c. अत्र, in this case, in the situation that has arisen by the coming of सौभद्र, meaning thereby, that बृहन्नला, *i. e.* अर्जुन, will be naturally unable to fight against his own son.

83 **रामशरैः** &c. परशुरामस्य शरैः न भिन्नं अभिन्नं कवचं यस्य तादृशं

भीष्ममित्यर्थः. For the fight between परशुराम and भीष्म refer to महाभारत, उद्योगपर्व, chaps. 179–186. मंत्रायुधम् = मंत्राः एव आयुधं यस्य एतादृशम्. द्रोण was well-known for his proficiency in the use of the अस्त्रs, which, when they were to be used, required nothing more than the repetition of certain incantations, and hence द्रोण is called मंत्रायुध. Cf. नखायुध meaning a tiger in प्रागल्भ्यं वहति नखायुधस्य मार्गः. Malati. विमुखौ. Another reading for this is विमुखान्. सौभद्रं स्वशरैः &c. In 82 भगवान् advises the king to send some other charioteer; but the king, not knowing the secret, does not see the necessity. The king is all along supposing that the whole success that is described in II. 81 is due to the bravery of his son and does not think it impossible for his son to vanquish सौभद्र, even though बृहन्नला were unable to help, simply for the reason that his (सौभद्र's) father is a great warrior (भीतः पितुः प्रत्ययात्). संसृष्टोऽपि &c The meaning of the line is very obscure. Although विराट is sure that उत्तर will subdue सौभद्र, still, there being good relations existing between विराट and the Pandavas (II. 114), he does not wish that any injury should be caused to the life of सौभद्र, and, therefore, on that point he expresses his assurance that his son, although (अपि) joining in contest with सौभद्र (संसृष्टः), will be sure to save from injury (रक्षति) an age (वयः, *i. e* a person of an age), which is similar to (तुल्यं) his own (cf. वयस्तुल्यं हि नः सूनुना II. 114) and which is fit for the formation of friendship (वयस्यभावसदृशम्).

84 In 82 भगवान् says that बृहन्नला will become bewildered if सौभद्र is fighting, and that bewilderment,

visible in the management, or rather the mismanagement, of the chariot, is described by the भट in the first line of the verse, आलंबितो भ्रमति &c., which means to state that the pulling up and the letting loose of the reins was quite aimless in the first moments of the confusion. Again, अर्जुन naturally did not want to attack his son, but wanted to approach him as near as possible to have a look at him. Cf. रणेऽद्य मे स दृष्टः (II. 104) and दूरस्था दर्शनादेव वयं संतोषमागताः (II. 111). So he wanted only to make a false show of attack so that under its cover he might approach and see his son; and hence it was that कुमारस्य रथः शत्रु-(सौभद्र)समीपं प्राप्यापि तं न धर्षयति न वा तं विप्रकर्तुमपि इच्छति। तथा च अर्जुनस्य सौभद्रमुखदर्शनहेतोः, कुमारस्य रथः शत्रोः (सौभद्रस्य) आसन्नायां भूमौ चपलः त्वरितया गत्या गच्छन् (अहमपि च परिक्षतो भवेयं यदि न मया परिवर्तितो रथः स्यात् II. 143 इत्यत्र वर्णितेन प्रकारेण अयं मम पिता अर्जुनः इति ज्ञानाभावेन रिपुसामान्यबुद्धया प्रक्षिप्तैः सौभद्रबाणैः विद्धत्वप्रयुक्तिप्रतिवारणाय) परिवर्तमानः (दृश्यते). The scene is very exquisite, but at the same time very complex, as double motives and double actions are in operation here. And the poor भट is placed in a position similar to that when the chariot was turning towards the cemetery (II. 57–76). He sees the inexplicable movements of the chariot, describes them as he sees them, and, unable to account for them in a rational way (as he did not know the secret), he indulges in a vain imaginary उत्प्रेक्षा that the chariot was, as it were, giving lessons in the art of chariot-driving. In actual fighting a chariot approaches and attacks an enemy and never returns without

vanquishing him. But in sham fight practices all sham actions are gone through without any actual injury to any person. Such was the case with अर्जुन's chariot here (of course, out of different motives), and hence the उत्प्रेक्षा. In योग्योपदेश the first member can be either योग्य or योग्या. योग्यम्, same as युग्यम् (यानं युग्यं पत्रं वाह्यं वह्यं वाहनधोरणे —अभिधान-चिंतामणि) means ' a carriage, a conveyance, a chariot.' And in this case योग्योपदेशं (योग्य + उपदेश) करोति will mean ' gives instruction to other chariots. ' And if योग्या is the first part of the compound, then योग्या means ' practice, अभ्यासः ' (योग्यार्कयोषित्यभ्यासे); and योग्योपदेशं करोति will mean ' gives instruction with regard to the practice (of chariot driving)'. For the use of योग्या cf. तदभ्यासकृतं मत्वा रात्रावपि स पांडवः । योग्यां चक्रे महाबाहुर्धनुषा पांडुनंदनः ॥ महाभारत, आदिपर्व. 132. 25 and वारयैतौ महाबाहू कृतयोग्यावुभावपि । महाभारत, आदिपर्व. 135–4. Observe that the word रथ is unnecessarily used twice.

Note that अर्जुन had a secret motive in not seriously attacking अभिमन्यु and he, *i. e.* बृहन्नला, might consequently waver in directing the motion of the chariot. But, although at the time of starting बृहन्नला was the driver, (सारथ्ये विनियुक्ता बृहन्नला II. 63), still afterwards the positions were changed and it was उत्तर who was driving the chariot on the battle-field. But उत्तर had no motive to waver and therefore it must be supposed that उत्तर was changing the motions according to the directions of अर्जुन.

86 **अवजितं गोग्रहणम्** = ' Taking of the cows is conquered. This looks strange. अवसितं गोग्रहणम् may

perhaps be the correct reading, when it will mean, 'The act of winning back, recovering the cows has been finished.' Cf. अवसितमवगच्छ क्षत्रियाणां विनाशम्-दूतघटोत्कच 43.

88 The king, out of good manners and perhaps on account of भगवान्'s prophecy also, means to say that all the success is due to the good fortune of भगवान्. The same phrase occurs is प्रतिमा V. Vide note to II. 166.

89 **दृष्टपरिस्पंदानाम्**. दृष्टपराक्रमाणाम्. परिस्पंद=motion, movement, an action involving bravery. भास uses the word परिस्पंद in this very sense in कर्णपूरस्य परिस्पंदोऽज्जुकाया येन न दृष्टः.—चारुदत्त. II. मृच्छकटिक substitutes the word पराक्रम and reads the sentence as यथाद्य कर्णपूरकस्य पराक्रमो न दृष्टः.

पुस्तकमारोपयति.—It appears from this and from II. 90 below that in भास's time the military system of the country must have advanced a good deal. Keeping a register and noting down therein the names of those who have done deeds of heroism and decorating with honours, without any loss of time, those who have received wounds while achieving noble deeds, all this indicates a highly developed state of military organisation, just as it is seen at the present day. भास refers to a similar register of the fighting units in क्रमान्निवेश्यमानासु सेनासु वृंदपरिग्रहेषु परीक्ष्यमाणेषु पुस्तकप्रामाण्यात्कुतश्चिद प्याविशायमानौ द्वौ वनौकसौ गृहीतौ. अभिषेक IV. Also some details of military ambulance and surgery are found in the second Act of प्रतिज्ञायौगंधरायण.

90 **ताडित** = struck, hit, wounded. श्लाघनीयेन कर्मणा—श्लाघनीये कर्मणि ताडितस्य &c or श्लाघनीयेन कर्मणोपलक्षितस्य.

93 The stage direction निष्क्रांतः is necessary at the end of the speech. भट goes out here, sends in बृहन्नला and himself returns again after II 100.

94 **अर्जुन** had assumed the female form of बृहन्नला for the last whole year and, having no occasion for manly and military actions, he had lost the practice and therefore had some difficulty now, which is described in this verse. Arjuna says that he had to struggle with his bow while its string was being stretched. बाणानां परिवर्तनेषु. In the act of taking out the arrows from the quiver, fixing them on the bow and discharging them towards the enemies. Cf. सव्येन चापमवलंब्य करेण वीरमन्येन सायकवरं परिवर्तयंतम्. अभिषेक VI. 7. अविशदा. भास uses the word विशद in the peculiar sense of कुशल, skilful. Cf. नृत्तोपदेशविशदौ चरणौ क्षिपंतौ.—चारुदत्त. I. 9; and न विशदौ पादौ ह्रिया स्पंदितौ.—आवेमारक. III. 20. अविशदा, therefore, means 'not-skilful, clumsy, not practised. मुष्टिर्न मे संहता.—The महाभारत in one place speaks of दृढमुष्टिता which the commentator explains thus: खड्गभृतां हस्त एव परितश्चलति नत्वंगुलयः इत्यर्थः. This makes the meaning of मुष्टिर्न मे संहता sufficiently clear. The fist of अर्जुन was not well closed; the fingers would get loose. गोधास्थान is the place, somewhere near the wrist, between the wrist and the elbow. A sort of elasticity and capacity for speedy action is produced in that part of the hand by practice, and that is what is here called गोधास्थानगता पटुता. स्थाने हृतं सौष्ठवम् – सौष्ठवस्थाने वर्तमानं सौष्ठवं अभ्यासाभाववशेन हृतं नष्टमित्यर्थः. सौष्ठव (from सुष्ठु)

is a technical term in the science of archery. The commentator of the महाभारत gives its meaning thus: सौष्ठवं चातुरी एकेनैव खड्गेन समंताद् भ्रामितेन युगपदनेकायुध-निवारणम्. Construe the last line thus: स्त्रीभावात् शिथिलीकृतः आत्मा तु परिचयात् पश्चात्स्मृतः. Metre शार्दूलविक्रीडित.

अनेन वेषेण. By this dress, external appearance of बृहन्नला. **नरेंद्रमध्ये.** In the midst of the various Kaurava kings assembled on the battlefield for **गोग्रहण.** **विकृष्टं.**—drawn, used, discharged arrows with it. **तु.**—Although the bow was drawn by me overpowered by shame, still the effect was the same, *i. e.* I had to go to attack the enemy (यात्रा) through an arrow-storm raised by myself as well as by the enemies, and the dust settled down soon. यात्रा — Going for invasion, expedition. *Cf.* यात्रालक्षणमुच्यते ॥ कार्तिके वाथ चैत्रे वा विजिगीषोः प्रशस्यते । यानमुत्कृष्टवीर्यस्य शत्रुदेशे न चान्यदा ॥

जित्वापि गाम्. Although I recovered all the cows Though this seems to be the natural meaning, still the singular number of गाम् is strange. It may be जात्यामेकवचनम्; or जित्वापि गाम् may mean 'even though I conquer the whole earth, I am not satisfied so long as I have not taken दुःशासन as a prisoner of war.

राज्ञः = नृपस्य विराटस्य विजयं विराटस्य अर्थे विजयं प्राप्य &c. or राज्ञः दुर्योधनस्योपरि विजयं प्राप्य. Notice **विजयमुपलभ्य जयगतः प्रहर्षः.**

व्रीडित इवास्मि राजानं द्रष्टुं &c. अर्जुन appears to mean that he is rather ashamed to see the king धर्म. After having come from the field of battle अर्जुन thought that it was his duty to see धर्म first; but,

as he was wearing the fresh female decorations given by उत्तरा, he felt ashamed and naturally thought that he would rather see विराट; but though going with that intention to विराट, he happened to see युधिष्ठिर sitting near विराट (अये अयमार्यो युधिष्ठिरः) and there he had to salute युधिष्ठिर (भगवन् अभिवादये) first and then turn to विराट. (जेदु भट्टा).

With सयौवनः श्रेष्ठतपोवने रतः cf. पुण्यसंक्रांतलक्ष्मीकैर्यद् वृद्धेः क्ष्वाकुभिः धृतम् । धृतं बाल्ये तदार्येण पुण्यमारण्यकव्रतम् ॥ उ. रा. च. I.

भगवन् अभिवादये. These are the words of बृहन्नला, and as such they, like जेदु भट्टा (II. 96), ought to have been in प्राकृत

94 With अकारणं रूपं &c. cf. किं कुक्कुरेणोपदिष्टेन शीलमेवात्र कारणम् । मृच्छ. IX परिभूतपूर्वकं = पूर्वं परिभूतं परिभूतपूर्वं तदेव परिभूतपूर्वकम्. Disregarded and disrespected before on account of the female form of बृहन्नला. उच्यतां रणविस्तरः. The same as in II 23.

99 बृहन्नला, being a female, had commenced her speech (सुणादु भट्टा II. 98.) in प्राकृत. But as the subject matter of her speech was to be the description of heroic actions, the king told her to have recourse to संस्कृत. On this change of language the दशरूप says: कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः. भरत also says: कालावस्थांतरकृतं योज्यं पाठ्यं तु संस्कृतम्.

104 इदं सैन्यम्. The army of विराट. क इह भवेत् &c. See how skilfully the distant possibility of भीमसेन being the person is suggested here by a reference to the destruction of the कीचकs. Metre पुष्पिताग्रा.

106 **बलवान् शिक्षितस्तु सः.** He is बलवान् and शिक्षित. बलवान् cannot modify शिक्षितः (like बलवदस्वस्था शकुंतला).

च is required here in the place of तु. With पितृणां भाग्यदोषेण cf मा पुत्र पितृदोषेण त्वमप्येवं गमिष्यसि.—मृच्छ.X. 32.

108 **बाहुभ्यामवतारितः** Another indication about भीम in addition to क इह भवेन्निहतेषु कीचकेषु.

110 Construe: यः किलैष नरेंद्रेण महानये विनियुक्तः (तेन) निःशंकं रथमारुह्य बाहुभ्यामवतारितः. For the third time the भट is wrong in understanding the real situation. It is not बाहुभ्यां अवतार्य गृहीतः but आर्यभीमेन बाहुभ्यां परिष्वक्तः.

111 **दर्शनादेव.** By seeing only, and not by embracing him as is done by भीमसेन. निर्विष्ट = enjoyed, experienced. निर्वेश उपभोगे स्यात्.—अमर). येन. The demonstrative तेन seems to be necessary in place of येन. सुव्यक्तकारिणा. सुव्यक्तं स्पष्टं यथ स्यात्तथा रणमध्ये सर्वजन-समक्षमित्यर्थः आलिंगनादिकं कुर्वता.

112 With तेन सत्कृत्य &c. cf. कुमारविधिविशिष्टेन सत्कारेण वत्सराजमग्रतः कृत्वा &c प्रतिज्ञा. II. Note that this is not an order given to the भट to bring in अभिमन्यु. For the actual order is given later on to बृहन्नला (II. 118). This is merely to open the question whether अभिमन्यु should be brought in with honour or otherwise. युधिष्ठिर is against it, while the king is for it.

113 **वृष्णिपांडवनाथस्य.** वृष्णयः यादवाः पांडवाश्च नाथाः यस्य. Cf. बहुनाथः खलु सौभद्रः. III. 6; and भर्तृनाथा हि नार्यः. प्रतिमा I. 25. पूजां = honour, respect: cf. सत्कृत्य प्रवेश्यताम् II. 112. अवधीरण = Dishonour, disrespect, as opposed to पूजा.

114 **यादवी,** a female of the race of the यादवs, is here सुभद्रा, whose son अभिमन्यु is. Cf. यादवीसुतः —बालचरित.

II. कुतः. For not disrespectfully treating अभिमन्यु as a prisoner some reasons are given. They are:—

(1) **पुत्रो ह्येष** &c. He was not the son of युधिष्ठिर, but of अर्जुन, and only a nephew of युधिष्ठिर. But this might have been said out of respect for युधिष्ठिर, who was the eldest brother. The particle तु is out of place here.

(2) **वयस्तुल्यं** &c उत्तर and अभिमन्यु were of about the same age; cf. वयस्यभावसदृशं तुल्यं वयः. II. 83.

(3) **संबंधो द्रुपदेन** &c. The relation by which अभिमन्यु is shown to be the grandson of विराट is very distant and far-fetched. In the first place there is no blood-relationship between विराट and द्रुपद, but only a friendship of some generations. And again अभिमन्यु is not the direct grandson of द्रुपद. He is the son of सुभद्रा, a co-wife of द्रौपदी, who is the daughter of द्रुपद.

(4) **जामातृत्वमदूरतोऽपि च** &c. The only ground given for the possibility of अभिमन्यु becoming विराट's son-in-law is that विराट has a daughter!

(5) **पूजार्होऽप्यतिथिः**. अस्ति would have been more definite than भवेत्.

(6) **इष्टाः हि नः पांडवाः**. स्वविभवैः may be construed as (1) अतिथिरपि स्वविभवैः स्वविभवानुसारेण पूजार्हो भवेत् or (2) पांडवाः स्वकीयविभवैरुपलक्षिताः युक्ताः नः इष्टाः संति. Metre शार्दूलविक्रीडित.

115 . **भगवान्** means to say: it is well that we have discussed the point about showing honour to अभिमन्यु. I have raised the objection (वक्तव्य) and you have refuted it (परिहर्तव्य). Or the passage may be

interpreted in another way thus: What you say in पुत्रो ह्येष &c. is quite right (एवमेतत्). But at the same time (च) it must be remembered that public censure also (वक्तव्य, *i. e.* पूजां मया दित्यादि: लोकानामपवादोक्ति:) must be avoided (परिहर्तव्य) by us. Therefore, I raised the question; but when you give your reasons for it, I have nothing to say. For the use of वक्तव्य in the sense of a fault cf. वक्तव्यं किंचिदस्मासु विशिष्टः प्रतिपाल्यते । प्रतिमा. III. 6.

116 When the question of bringing him in with honour was thus settled, the next question arose as to by whom he should be brought in. Note that अथ also indicates the introduction of a new question.

117 Why भगवान् gave this decision will be seen from the contents of II. 120.

120 There is वा at the end of each of the first three lines, from which it is clear that they form one group of three alternatives. (1) पुत्रसंदर्शनं प्रति वा यातु *i. e* प्राप्नोतु, (2) आलिंगनं प्रति वा यातु *i. e.* आलिंगनं वा प्राप्नोतु, (3) मुद्बाष्पतां वा यातु *i. e.* मुदा बाष्पं यस्य स मुद्बाष्पः तस्य भावः मुद्बाष्पता तां वा यातु. उद्बाष्पतां यातुम् is another पदच्छेद which is possible. In the fourth line पुत्रम् remains unconnected; it may, however, be connected in this way. हि यतः एष मत्पुत्रलक्षं पुत्रमधिकृत्य किंचिदपि कर्तुं लज्जते. With मुद्बाष्पतां यातु cf. वयमित्र भव हर्षबाष्पनेत्रः. अविमारक. VI. 18.

121 संक्षेपात् = In short, to speak in short. With the use of अर्थतः cf. अर्थतः पुरुषो नारी या नारी सार्थतः पुमान्—चारुदत्त III. 17, where अर्थतः does not only mean 'from a pecuniary point of view,' but also means 'evidently, of course &c.'

122 Although it is a general rule in Sanskrit dramas that each Act should have one action in one place only (एकाहाचरितैक'र्थमित्थमासन्ननायकम् &c. दशरूप.), and although in consequence of this Acts in Sanskrit dramas do not generally contain more than one scene (as is found in English plays), still exceptions are met with sometimes. In the present play we see that भास has already introduced in the first Act the separate and subordinate scene of दुर्योधन's consultation with शकुनि and कर्ण. And here is the second instance. One scene in the body of the second Act has practically ended with II. 121; and another commences with II. 122 and continues upto II. 145. The characters of this scene are three, भीमसेन, अभिमन्यु and बृहन्नला only. Neither राजा nor भगवान् takes part in it. भीम was bringing अभिमन्यु from the battlefield, and बृहन्नला was sent by the king from where he was sitting to bring अभिमन्यु before him. बृहन्नला meets भीम and अभिमन्यु somewhere outside, and there, or more probably on their way to the king, the conversation from II. 122 to II. 145 takes place.

The name of the speaker of this speech is given as भीमसेन and the question is whether the real or the assumed name should be given here. If युधिष्ठिर is introduced as भगवान् and अर्जुन as बृहन्नला, there is no special reason why भीमसेन also should not appear in his preudonym at least for the sake of uniformity. It is true that the real name, भीमसेन is not anywhere in the play revealed before the proper time (II. 176) to विराट from whom it was to be concealed. Shakespeare's characters have

very frequently double names; but the real name is given as the name of the speaker. In '*As you like it*,' for instance, the famous heroine, Rosalind, not only puts on the dress of a male person, but also assumes the false name of Ganymede; but Rosalind is retained throughout the text as the name of the speaker Similar is the case with *Portia* in '*The Merchant of Venice*.' In 87 मध्यम-व्यायोग the real and original name of the speaker is द्वितीय, and मध्यम is the assumed name, and hence in choosing the reading preference has to be given to the former. In conformity with these cases, it may be urged that the real and original name भीमसेन, should be retained. But for the sake of uniformity with भगवान् and वृहन्नला, it would have been better if the pseudonym of भीमसेन also had been used here.

आदीपिते जतुगृहे &c. For full details about the incident of attempting to burn the Pandavas in a house of lac refer to महाभारत, आदिपर्व, 148. मयोपनीताः, मया अपनीताः would have been a better reading, as the brothers and mother were taken away (अपनीताः) from the lac house by भीमसेन. एक and बाल are used to increase the contrast. अभिमन्यु was एक, whereas they were five; अभिमन्यु was बाल, whereas they were grown up. And yet the exertion required was the same in both the cases. The suggestion, therefore, is that the weight of अभिमन्यु was proportionately very great. तं च श्रमं &c. Construe: सौभद्रं रथादवतार्य यो मे श्रमः संजातः तं श्रमं, भ्रातॄन् जननीं च जतुगृहादपनीतवतः यो मे पूर्वं श्रमः संजातः तं च प्रथमं श्रमं, समं मन्ये; or तं (पूर्वानुभूतं) प्रथमं श्रमं सौभद्रं रथादवतार्य (संप्रति संजातेन श्रमेण)

समं मन्ये. The adverb अद्य may go with अवतार्य or with मन्ये ; but the particle हि is purposeless here.

123 **भोः को नु खल्वेषः** This is same as in मध्यमव्यायोग 6. विशालवक्षाः = विशालं वक्षः यस्य सः. तनिमा &c. = तनिम्ना तनुत्वेन कृशत्वेन अर्जितं (युक्तं?) उदरं यस्य सः. स्थिरोन्नत &c.— स्थिरौ च उन्नतौ च अंसौ यस्य स स्थिरोन्नतांसः । ऊरुभ्यां ऊर्वोः वा महान् ऊरुमहान् । स्थिरोन्नतांसश्च ऊरुमहांश्च स्थिरोन्नतांसोरुमहान् । कट्यां कृशः कटीकृशः । With ऊरुमहान् cf. बाहुमहान् (III. 6) and with कटीकृशः cf. मध्ये तनुः (मध्यमव्यायोग 80). Mark the contrast between ऊरुमहान् and कटीकृशः with which cf. लघुश्च वेषेण महानिवौजसा. II. 125 infra ; it would, however, have been better, if ऊरुमहान् were a free and independent expression, and had not formed a part of the compound स्थिरोन्नत &c.

125 **अयुज्यमानैः प्रमदाविभूषणैः** उपलक्षितः अलंकृतः इत्यर्थः. Arjuna was at this time wearing those ornaments that were given as presents to him by उत्तरा (II. 94) and being new they could not quite fit his body (अयुज्यमानैः). करेणुः = के मस्तके रेणुः अस्य or अस्याः. करेणु means both the male as well as the female elephant ; but the latter is meant here. शोभा, corresponding to विभूषणैः of the उपमेयवाक्य in the first line, means 'ornament.' The word occurs in शिशुपालवध. II. 107, where मल्लिनाथ paraphrases it thus : शोभैव अलंकार एव. अर्चित is a v. l. for अर्पित and gives good sense. 'Like an elephant decorated with ornaments &c' अर्चित may also be taken with प्रमदाविभूषणैः instead of supplying the word उपलक्षितः after it. लघुश्च वेषेण &c. वेष should more appropriately refer to the female dress and ornaments, by reason of which he appeared to be mean and contemptible. महानिवौजसा. इव (as it were) seems

to indicate that he was not really great in point of his lustre. But as a matter of fact अर्जुन was महान् एव ओजसा. But अभिमन्यु did not know that the person was अर्जुन himself, and, therefore, he said ओजसा महान् इव. If he had known him, he would have positively described him as ओजसा महान् एव. The अलंकार is उपमा and उत्प्रेक्षा and the metre is वंशस्थ.

126 अपवार्य = Aside (रहस्यं कथ्यतेऽन्यस्य परावृत्यापवारितम्). Though the king and भगवान् were far away (vide note II. 122), still वृहन्नला uttered her words aside (अपवार्य) that अभिमन्यु, who was near, might not hear them. But भीमसेन (II. 127), not perceiving the situation, loudly calls अर्जुन by his name; (mark that there is not the stage direction अपवार्य in 127). But अर्जुन saw how भीमसेन was confounding the whole matter by calling him by his real name and revealing his identity before the proper time, and skilfully turned the vocative अर्जुन (127) into the first member of the compound word अर्जुनपुत्रः in 128; and thenceforward भीमसेन is careful to speak aside to अर्जुन only what was not intended to be heard by अभिमन्यु, as in 129.

आर्येण = भीमसेनेन. Cf. आर्येति पूर्वजो भ्राता वाच्यः पुत्र इवानुजः. भरत. 17. 82.

पूर्वयुद्धे &c.—This was the first fight in which अभिमन्यु took part. And the general superstition is ' first successful, ever successful.' But the bad beginning was an ill omen and hence पूर्वयुद्धे दूषितः. दयितसुतवियुक्ता. Although this expression can mean ' separated from her husband (दयित) and her son, still it is better to take दयितसुत as meaning her

dear son in consonance with the present context. जित इति is the same as अवजित इति of the first line; but a different consequence is pointed out here. With भवतु बहु किमुक्त्वा cf. बहुनात्र किमुक्तेन.—दूतघ. 42; and तामेव शांतमथवा किमिहोत्तरेण. उत्तररामचरित III. दूषितो हस्तसारः. The strength (सार) of the hands, by means of which अभिमन्यु was captured (cf. रथमासाद्य निःशंकं बाहुभ्यामवतारितः II. 108), has been abused (दूषित). Metre मालिनी.

127 **भीमसेन** was going to give his explanation contained in जानाम्येतन्न &c. (129), and for that purpose addressed अर्जुन by his name in hurry and impatience. For the rest see note 126 supra.

129 **एतान्** These three, *i. e.* (1) दूषितः पूर्वयुद्धे, (2) शोचनीया सुभद्रा and (3) रुष्यते वासुभद्रः. इष्टापत्या. Thinking that the evil consequences referred to above would be acceptable in view of the advantage that द्रौपदी would be able to see him.

132 **अभिमन्यु** gets angry and takes insult, when he finds that he is addressed (131) by his simple name अभिमन्यु only and not with the addition of any term of respect. He was a royal prince and naturally expected to be treated as such. भरत gives the different forms of addessing princes in स्वामी तु युवराजस्तु कुमारो भर्तृदारकः सौम्य भद्रमुखेत्येवम् &c. नाट्यशास्त्र. 17. 75.

133 **रुष्यति**. This Parasmaipadi form is of usual occurrence in भास; cf. II. 161 infra and मध्यमव्यायोग 122. But the Atmanepadi form रुष्यते occurs in II. 126.

135 **नीचैरपि** &c. अभिमन्यु is highly born, born in the

race of क्षत्रिय kings. And he does not know who the two speakers are He probably takes them to be some servants of विराट, and therefore alludes to them by the expression नीचैरपि. In such a case भरत's rule is हीनैः सपरिहारं तु नाम्ना संभाष्य उत्तमः (17. 71).

137 पृच्छसे. The use of the Atmanepada is against the rules and hence faulty. Also the second person is equally faulty, when a third personal pronoun भवान् is its subject.

139 कथं &c. = कथं (न केवलं मां अपि तु) तत्रभवन्तं केशवं अपि नाम्ना एव केवलेन निरुपपदेन अयं व्याहरति &c. These words seem to have been uttered to himself by अभिमन्यु; whereas the words from अथ किम् are addressed openly to बृहन्नला in answer to the question अपि कुशलं &c. भवता संसृष्टः. संसृष्ट is one who is mixed with, connected with another in some relationship or familiarity. Cf. the use of the same word in II. 83. The common rule for addressing or alluding to great persons like केशव with the addition of some honorific term before their names may be dispensed with, if there exists between the speakers any intimate relation of kinship or friendship. And such a relation did exist between अर्जुन and केशव and therefore अर्जुन did not use any term of respect before the name of केशव in अपि कुशली देवकीसुतः केशवः. But अभिमन्यु did not know that the speaker was अर्जुन. He took him to be some low (vide नीचैरप्यभिभाष्यते II. 135) and impudent servant of विराट and aptly rebuked his insolence with the sarcastic taunt, contained in भवता संसृष्टः, whereby he really meant to suggest indirectly by contrariety that

he was such a low and mean person that there was not even the most distant possibility of any kinship or friendship existing between him and केशव. For other instances of भास's cutting sarcasm cf. I. 83, 94 and II. 46.

Notice the confusion of genders in the case of बृहन्नला. In II. 97 राजा uses भवतीं; but अभिमन्यु uses the masculine in अयमपरः कः (II. 125), किं भवान् धर्मराजो मे (II 137) and भवता संसृष्टः here.

उभौ परस्परमवलोकयतः.—उभौ means अर्जुन and भीमसेन who look at each other significantly, showing that they relished the irony implied in भवता संसृष्टः, but at the same time indicating by their disrespectful chuckling (सावज्ञमिव हस्यते II. 140) that they were not going to swallow the insult but were ready with a retort in II. 141 by turning the tables against अभिमन्यु. Cf. हसंतश्च क्षिपंति माम्. II. 182.

140 **हस्यते.** The sentence, grammatically corrected, would stand either as कथं सावज्ञमिव (युवां) मां हसथः or कथं सावज्ञमिव (युवाभ्यां) मां (उद्दिश्य) हस्यते. With the use of the accusative case in मां (equal to मां उद्दिश्य) cf. मत्प्रत्यक्षं लज्जते शेष पुत्रम् II. 120, as if लज्ज् and हस् were transitive verbs.

141 **न खलु** &c. अभिमन्यु wants to know the reason of the chuckling (कथमिदानीं सावज्ञमिव &c. 140) and बृहन्नला, meeting irony with irony, says: The reason is not very important. It is simply this. We admit that we are low persons (as hinted by you in the taunt) and that we have not the honour of being connected (संसृष्ट) in any way with that great

केशव; whereas your connections are really very high. You have the honour of being the son of अर्जुन and the nephew of कृष्ण.. So far everything is all right. But noble birth and high connections are not the only things that make a man great. They must be accompanied by bravery. But you—the son of अर्जुन and the nephew of कृष्ण—have been defeated in to-day's fight! And we were simply thinking if such a defeat was consistent with such a high connection!

142 Before the verse अलमात्मस्तवं कर्तुं &c. a variant adds the words, अलं स्वच्छंदप्रलापेन; and स्वयं is a v. L. for अलम् in अलमात्मस्तवं कर्तुम्; and both these readings are not only acceptable but preferable.—अलं स्वच्छंदप्रलापेन = Enough of talking at random according to your own whim without any regard for the actual facts Cf. भवच्छंदमनुवर्ते I. 89. अलमात्मस्तवं कर्तुम् = नाहमात्मस्तवं कर्तुमिच्छामि; cf. अलं सुप्तजनं प्रबोधयितुम्. मृच्छ. III. नास्माकम् &c. = एतदात्मस्तवनं अस्माकं कुले उचितं नास्ति. With स्वयम् the sentence will be स्वयमात्मस्तवं कर्तुमस्माकं कुले उचितं नास्ति. नाम नान्यत् &c. मदीयनाम्नः अन्यन्नाम मृतयोधशरीरोद्धृतेषु शरेषु न भविष्यति.

143 **सरथ** &c. रथेन सहिताः रथनियुक्ताः ये तुरगाः ते सरथतुरगाः। सरथतुरगाश्च द्विपनागाश्च योधाश्च तेषां समाहारस्तस्मिन्. भास uses योध, having the same meaning as योध, in III. 31, ऊरुभंग, कर्णभार, दूतघ., अविमारक &c. With न कश्चिदायविद्धः cf. न दहति न कश्चित् शरशतम् II. 78.

किमर्थं तेन &c. भीम being present, अनेन would have been better than तेन.

144 **अशस्त्रः**. भीमसेन was अशस्त्र (= अगृहीतशस्त्र) because he wanted none; but अभिमन्यु thought him to be अशस्त्र

in the sense of न्यस्तशस्त्र. ग्रहणं गतः Cf. नैवाहं धर्षितस्तेन नैर्ऋतेन दुरात्मना । स्वयं ग्रहणमापन्नो राक्षसेशदिदृक्षया ॥ अभिषेक. III. 14. With न्यस्तशस्त्रं हि को हन्यात् cf. न च हन्यात्स्थलारूढं न क्लीबं न कृतांजलिं । न मुक्तकेशं नासीनं न तवास्मीति वादिनम् ॥ ९१ ॥ न सुप्तं न विसन्नाहं न नग्नं न निरायुधम् ॥ नायुध्यमानं पश्यंतं न परेण समागतम् ॥ ९२ ॥ नायुधव्यसनप्राप्तं नार्तं नातिपरिक्षतम् । न भीतं न परादत्तं सतां धर्ममनुस्मरन् ॥ ९३ ॥ मनु. VII. The last line of this quotation, namely, सतां धर्ममनुस्मरन्, may be compared with अर्जुनं पितरं स्मरन् of the text. Also cf. देवतार्थमुपाहृत्य राज्ञः कृष्ण कथं भयात् । अहमद्य विमुच्येयं क्षात्रं व्रतमनुस्मरन् ॥२९॥ अ. 22 and कृतस्वस्त्ययनो राजा ब्राह्मणेन यशस्विना । समनह्यज्जरासंधः क्षात्रं धर्ममनुस्मरन् ॥ ५ ॥ अ. १३. सभापर्व, महाभारत.

145 **उभयं श्रुतम्**. कीदृशं तदुभयं यदर्जुनेन श्रुतम् । तर्हि पुत्रस्य च पितुश्च यत् श्लाघ्यं तादृशं तदुभयं अर्जुनेन श्रुतम् । किं तत् । तर्हि संग्रामेषु पराक्रमः (पुत्रस्य पितुश्च) । As the verse stands, it may be construed in the way given above. But if the reading were श्लाघ्यः instead of श्लाघ्यम्, there would have been no difficulty. The use of the word पितुः is somewhat faulty. धन्यः खलु अर्जुनः येन पुत्रस्य पराक्रमः श्रुतः तथा च पितुरपि (*i e.* आत्मनः, नाम अभिमन्युपितुः, न तु स्वकीयपितुः पांडोः) पराक्रमः श्रुतः. अभिमन्यु's valour is heard by अर्जुन in हतेषु हि शरान्पश्य &c. II. 142 and न्यस्तशस्त्रं हि को हन्यात्. II. 144 ; and his own valour in अर्जुनं पितरं स्मरन्.

146 Note that बृहन्नला was deputed to bring in अभिमन्यु at II. 122 and as none had turned up so long, it is natural for the king to say त्वर्यतां त्वर्यताम् &c. Vide note to II. 122.

148 **आः कस्य महाराजः**. This same expression is uesd in बालचरित V. by दामोदर to convey his contempt for कंस.

149 **न न.** For the repetition of न twice only cf. न न, मातुल सहितः &c. I. 134; and **राजाः—न न। सर्व एव वयं यास्यामो देव्या पद्मावत्या सह।** स्वप्न. VI.; and प्रतिमा IV.

ब्राह्मणेन सहास्ते. अभिमन्यु was so proud that he would not recognise the authority of any महाराज, much less would he be ready to bend his head before him, who was practically his conqueror; but as soon as he knows that a Brahmin is sitting by his side, he gives up his pride and salutes the Brahmin only at once (भगवन्, अभिवादये II. 150), and refuses to salute विराट who is even compelled to remark in II. 152 **कथं न मामभिवादयसे.**

151 **धृतिविनयम्** is equal to धृति and विनय by समाहारद्वंद्व. Cf. the peculiar use of the locatives स्वपक्षे (स्थितां) दयाम्, धनुषि (स्थितं) जयम् and एकस्मिन् पितरि (स्थितान्) गुणान with नृपे सद्गुणैः I. 6 and पृथिव्यां राजानः II. 46.

152 **अहमस्य दर्पप्रशमनं करोमि.** This same expression occurs thrice in बालचरित.

154 **अशस्त्रेण.** Cf. II. 144 and the note there on अशस्त्र.

155 **सहजौ मे** &c. The idea is of very frequent occurrence in भास's plays. But it originally belongs to the महाभारत. Cf. ततस्तौ नरशार्दूलौ बाहुशस्त्रौ समीयतुः १० and नर्दंतौ मेघसंकाशौ बाहुप्रहरणावुभौ 15 अ. २३ सभापर्व. Cf. Note on मध्यमव्यायोग 128. **प्रयुध्येयं.** It would have been better if the reading were **प्रयुध्येऽहम्** as युध् is IV. A.

157 **कोऽयं मध्यमो नाम.** Cf. कोऽयं भीमो नाम.—मध्यमव्यायोग 130 and the note thereunto.

158 According to another variant अथवा is inserted before ननु अनुत्तरा वयं &c., which is a good reading, as it clearly marks the change of thought. अनुत्तराः

= न विद्यते उत्तरं येषां ते. भीम was so well-known for his heroism that it was impossible for anybody not to know him; and yet an impudent question was asked in कोऽयं मध्यमो नाम, as if he were an insignificant person; and hence an equally impudent reply was wanted for that question; and अभिमन्यु was ready with it, but he did not want to insult a Brahmin, and hence he was अनुत्तर. Cf. वालीः—हंत अनुत्तरा वयम् ।—अभिषेक I. वयम्. For the use of the plural instead of the singular cf. वयं संतोषमागताः II. 111 and वयं च परिरक्षिताः. II. 171. For the respect shown towards Brahmins here cf. I. 36; II. 150; मध्यमव्यायोग 112; and यद्वा तद्वा भवतु न वयं ब्राह्मणेषु प्रवीराः—भवभूति.

ब्रूयात् is here equal to पृच्छतु; cf. दुर्योः—पृच्छामि । द्रोणः—पुत्र कथय. I. 80–8 supra.

159 मद्वचनात्. मद्वचनाद् ब्रूहीत्यर्थः.

160 तुलययित्वा. Lifting up जरासन्ध and weighing or balancing him in the air. Cf. एवमुक्तस्तदा भीमो जरासंधमरिंदमः । उत्क्षिप्य भ्रामयामास बलवंतं महाबलः । भ्रामयित्वा शतगुणं जानुभ्यां भरतर्षभ । बभंज पृष्ठं संक्षिप्य निक्षिप्य विननाद च ॥ 5–6. अ. सभापर्व, महाभारत. For the use of the root तुल् cf. तुलयन्नेव वारितः I. 83. Another reading for तुलयित्वा is योक्त्रयित्वा. योक्त्र is a rope by which bullocks are bound to a plough. (युज्यते अनेनेति योक्त्रम्, चर्मरज्जुः); योक्त्रवदाचरति योक्त्रयति. असह्यकर्म. This must be taken as a compound word, as it stands: but असह्यं कर्म would have been better. The तत् असह्यं कर्म that is meant here is, of course, the death. (of जरासंध), and the same तत् is repeated in नांतः कृष्णः अतदर्हताम्. Thus here if तत् means 'death,' अतदर्हता means 'free-

dom from liability to death'. The purport of the line is: भीमसेन achieved such a dreadful deed (in killing जरासंध) that owing to it कृष्ण was for ever beyond the fear of at any time happening to meet with a similar fate at the hands of his enemy जरासंध. And it is a fact, sufficiently well-known in the Puranas, that जरासंध, who had vowed a complete annihilation of all the यादवs by way of vengeance for the killing of कंस, the husband of his daughters (अयादवीं महीं कर्तुं चक्रे परममुद्यमम्. भागवत. X.50. 3), was too powerful an adversary for कृष्ण, who had been besieged by him in मथुरा for not less than eighteen times, and who was at last compelled to fly to the island of द्वारका to escape from his rage.

161 With न ते क्षेपेण रुष्यामि cf. न रुष्यंति मया क्षिप्ताः II. 182. किमुक्त्वा—What is the use of speaking (much)? Cf. भवतु बहु किमुक्त्वा. II. 126; and अलमलं विवादेन । ... बहुनात्र किमुक्तेन । —दूतघटोत्कच 42. नापराद्धोऽहम्. I have not committed any fault in raising this question and exacting (भवतु । मद्वचनात्पुत्र कोऽयं मध्यमो नाम. II. 159) an answer from you. It would have been better, if 'नापराद्धोऽहम्' could mean 'I have not been offended by you,' a simple paraphrase of न ते क्षेपेण रुष्यामि. The two sentences, किमुक्त्वा and नापराद्धोऽहम्, taken together, will thus mean: 'What is the use of discussing the question whether I was right or wrong in forcing out the reply? Because I was not wrong.' Or another interpretation also is possible. अहमपराधवान्नास्मीति मयैवोक्त्वा किं फलम् तत् हि मामुद्दिश्य अन्यैर्वक्तव्यं वर्तते. But after all both these interpretations are equally unsatisfactory. The

words are too vague and any meaning is equally possible or impossible. And similar is the case with the remaining words (कथं तिष्ठति यातीति) also. The first difficulty is with respect to the reading. This same expression occurs in प्रतिमा IV. भरतः-निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः । भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ५. So in conformity with the reading in प्रतिमा here also the reading should be कथं तिष्ठतु instead of कथं तिष्ठति, as तिष्ठतु and यातु can thus also maintain the requiste uniformity. Now we have seen in तान्वारयिष्यसि मृगैः सह (वा) वर्तयंतु I 86, न (वा) राज्ञां सारथिर्भवान् II. 62, ग्रहणं (वा) परिभूयते II. 135 &c., that भास sometimes does not use वा, where he should have. Thus if वा is supplied, the sentence will read as कथं तिष्ठतु वा यातु वा इति. The question now before the king is what is to be done with the boy, whether he should stay there or go away; and he is perhaps consulting the rest as to अयं तिष्ठतु वा यातु वा इति एतस्मिन्विषये कथं यूयं मन्यध्वे. (For similar is the meaning of the expression in प्रतिमा.)

162 When अभिमन्यु heard the above discussion as to whether he should be allowed to go or not, he feared that grace would be shown to him from न ते क्षेपेण रुष्यामि रुष्यता भवता रमे ; but as he did not like that he should owe his release to their grace, he said, if he was really to be favoured (यद्यहमनुग्राह्यः), he should be actually fettered. पादयोः निग्रहोचितः समुदाचारः. Treatment to be given to the feet in consistency with the captivity is nothing but to shackle them. बाहुभ्यामाबद्धतम् &c. अभिमन्यु did not know that भीम was there and that भीम himself had brought him there ; but on the contrary he

thought that भीम might be somewhere else, but that, wherever he might be, as soon as he came to know about his captivity, he would surely come and take him away only by means of his arms (बाहुभ्यामेव), just as he was captured by some one from विराट's camp by the mere arms. Cf. भीमस्त्वेनमिहानयेद् बलमहान् हत्वा रिपूनूर्जितान् III. 6.

163 The question, कथं तिष्ठतु यात्विति, brought forward for discussion, is, no doubt, left apparently undecided by the entrance of उत्तर; but the information, supplied by उत्तर about the identity of अर्जुन in the following speeches, practically solves the whole question.

येषां तु &c. It is difficult to construe this line. येषां बंदिजनानां मिथ्यावचनेषु अवास्तवस्तुतिवचनेषु स्वाभाविकी भक्तिः प्रसक्तिः प्रवृत्तिः वर्तते तादृशैः बंदिजनैः कृता मिथ्या प्रशंसा &c. is one way of explaining the line; or it may be explained thus: मिथ्या प्रशंसा खलु नाम कष्टा। येषां जनानां तु मिथ्यावचनेषु मिथ्यास्तुतिश्रवणेषु भक्तिः प्रीतिः वर्तते (ते किमपि मन्यन्ताम्)। अहं तु युद्धाश्रयं युद्धविषयकं स्तुतिवचनं श्राव्यमाणः वाचा अनुमतिनिदर्शकं हुंकारं ददन्नपि यत्सह्यं हृदयेन व्रीडितोऽस्मि।

166 Vide II. 88 and 89 and note the foresight and skill of the poet in inserting there the seemingly natural and simple question, अथ कुमारइदानीं क्व, which, however, he has so artistically turned here to the use of revealing the identity of अर्जुन.

168 Instead of कस्मै the king here ought to have said कस्य in conformity with the previous पूज्यतमस्य (II. 157); although, when कस्मै is (170) once accepted in 168, अत्रभवते धनंजयाय (169) and कथं धनंजयायेति are unobjectionable.

169 उत्तर naturally reveals the identity of अर्जुन in his truthful eagerness to give the credit of the success to him to whom it was really due. That he was impatient to do so is seen with sufficient clearness from his words, मिथ्या प्रशंसा &c., in 163.

172 स्वयं कृत्वा परस्य इति = स्वयं कृत्वापि परेण कृतमिति.

173 With the first line cf. ज्याघातप्रचितकिणोल्लक्षणप्रकोष्ठः — अविमारक. I. 8. ज्याहतं किणम् = ज्याघातेन जनितं किणम्. द्वादशवर्षांते. Cf. notes on I. 75. नैव याति सवर्णताम्. शरीरस्य अन्यस्थानेषु यो वर्णः तेन सदृशवर्णतां द्वादशवर्षांतेऽपि नैव यातीत्यर्थः.

174 पारिहार्य=Bracelet. आवापकः पारिहार्यः कटको वलयो स्त्रियाम्. (अमर). Notice the irregularity (एकदेशीयान्वय) in the formation of the compound, पारिहार्याणां व्यावर्तनकृतम् which is equal to पारिहार्याणां व्यावर्तनेन कृतं किणम्. The second line, संनिरोधविवर्णत्वात् &c., cannot be satisfactorily explained. And the difficulty may perhaps be due to corrupt readings. However, as it stands, the meaning seems to be this: उत्तर in 173 has made some strictures to prove that बृहन्नला is अर्जुन; and बृहन्नला here thus tries to explain them away somehow or other:—

(1) उत्तर says that there is a किण (173), and बृहन्नला admits that there is one. (2) उत्तर points out the place of the किण with the words, प्रकोष्ठांतरसंगूढम् (173), and बृहन्नला admits that point too, and not only admits it, but removes the vagueness of the situation of the किण involved in the description by उत्तर with the words प्रकोष्ठांतर, and boldly points out that the किण is not संगूढ somewhere in the vicinity of the wrist, but that it has come (आगतम्) here (इह, showing the spot by gesticula-

tion) to that very place, which is exactly the place where warriors tie the गोधा. (3) उत्तर now says that the किण is गांडीवज्याहत (173), and बृहन्नला here opposes उत्तर by saying that the किण is not गांडीवज्याहत , but (suggesting another parallel theory) that it is पारिहार्याणां व्यावर्तनकृत. (4) उत्तर 's last reason is नैव याति सवर्णताम् (173), and to that बृहन्नला says, पारिहार्याणां करस्थितवलयानां उपर्यधश्चलतां एकस्थानस्थित्यर्थं क्रियमाणसंनिरोधेन हेतुना विवर्णत्वात् सवर्णतां न याति.

176 Although अर्जुन thus (174) maintained his position, still when विराट actually proceeded to examine (पश्यामस्तावत् 175) the mark, अर्जुन had no alternative but to confess. रुद्रबाणावलीढांगः. This refers to अर्जुन's fighting with Siva in the form of a किरात.

177 प्रविश त्वमभ्यंतरम्. This sentiment occurs in अविमारक VI., बालचरित. I., स्वप्न VI., अभिषेक I., and महावीरचरित II.

179 तीर्णप्रतिज्ञा वयम्. Vide note II. 31 and शंके तीर्णा प्रतिज्ञेति स्मारणं क्रियते मम. II 48. According to the महाभारत, however, the period of their अज्ञातवास required two or three days more. Cf. स तु श्वो वा परश्वो वा मन्ये प्रादुर्भविष्यति. अ. 69. 14, विराटपर्व, and ततस्तृतीये दिवसे भ्रातरः पंच पांडवाः &c. अ. 70-1—विराटपर्व.

182 न रुष्यंति मया क्षिप्ताः. Cf. II. 161. दृश्यंतश्च क्षिपंति माम्. Cf. II. 140. स्वंतम्=शोभनः अंतः यस्य तत्, that which ends well. This word occurs in त्यज कुलगतशंकां साध्यतां स्वंतमेतत्. अविमारक II. 5 and कुलं स्त्रीजनदर्शनं च न भवेत् स्वंतश्च यत्नो भवेत्.—चारु. III. 8. पुत्रापराधस्य. मया यत् नाभिवादितः तस्य ममापराधस्य (and not पुत्रापराधस्य).

Observe the good manners that after the revelation अभिमन्यु (having already saluted धर्म in II.

150) first turns to salute भीमसेन, the elder brother of his father, and not the father himself, to whom he offers his obeisance only when भीमसेन says अभिवादयस्व पितरम् (II. 183). With पितृसदृशपराक्रमो भव cf. I. 54. and मध्यमव्यायोग 175.

185 A v. L. for यत्तद् द्वादशवर्षांते is यत्रयोदशवर्षांते. Vide note to I. 75. अभिवाद्यतां विराटेश्वरः. अर्जुन remembered that his son would not salute विराट before as a महाराज and as his conqueror; but that relation was no longer present now.

187 With the whole verse cf. II. 151. माद्रीसुतात्. एकस्मात् माद्रीसुतात् नकुलात् कांतिं अवाप्नुहि । अपरस्मात् माद्रीसुतात् सहदेवात् आभिरूप्यं अभिरूपत्वं बुद्धिमत्त्वं मनोज्ञत्वं वा (प्राप्तरूपस्वरूपाभिरूपा बुधमनोज्ञयोः—अमर) अवाप्नुहि । Another reading for माद्रीसुतात् is माद्रीजयोः, which, being dual, includes both the sons of माद्री.

उत्तरासंनिकर्षस्तु मां बाधते. Most probably विराट at first intended to give his daughter उत्तरा to अभिमन्यु as they both would form a very good match. That he had such an intention is seen also from the line, जामातृत्वमदूरतोऽपि च भवेत् कन्यापितृत्वं हि नः (II. 114). This same idea too must have been uppermost in his mind, when he was blessing अभिमन्यु with the words, यौधिष्ठिरं धैर्यम् &c , and at the end of the verse he would have probably made the actual offer. Nay, he must have said in his mind, अस्मै अभिमन्यवे निजकन्यकां दातुमिच्छामि. But just at the last moment a discordant thought occurs and the king says, after the above words, ' उत्तरासंनिकर्षस्तु— where he should have rather said अर्जुनसंनिकर्षस्तु— (अर्जुनस्य उत्तरायाः संनिधौ एकवर्षपर्यंतं सहवासः) मां बाधते

(मम मनसि शंकां उद्भावयति); otherwise I would have been glad to give उत्तरा to अभिमन्यु. The suspicion was aroused and the idea of giving उत्तरा to अभिमन्यु was abandoned; and विराट had no other alternative but to offer उत्तरा to अर्जुन himself (II. 191). All this chain of thought is implied in भवतु दृष्टम्.

191 शुल्क is the price money given by the son-in-law to the father of the bride (मल्लिनाथः—शुल्कं कन्यामूल्यं जामातृदेयं—शुल्कं घट्टादिदातव्ये जामातुश्चापि बंधके—अभिधानसंग्रह). According to this meaning of शुल्क the king seems to say, you have given me गोग्रहणविजय in advance as the price money (शुल्क) of my daughter, and in return for that I offer उत्तरा, whom you should accept.

192 एतद्वनतं शिरः. Like विराट, even धर्म and अर्जुन would naturally expect that, if उत्तरा was at all intended by the king to be given in marriage, she would be given to अभिमन्यु. But when, instead of that, this strange proposal of उत्तरा's marriage with अर्जुन proceeded from the king, they both saw what reason (*i. e.* उत्तरासंनिकर्ष) must have been influencing the mind of the king, and both felt ashamed for the unworthy suspicion of the king. धर्म bent down his head; and अर्जुन was aggrieved to find that his morality was called into question (II. 193). The explanation could come from अर्जुन alone. It did come accordingly in the words, इष्टमंतःपुरं सर्वं &c. (II. 193) and dispelled the doubt, when उत्तरा was accepted for अभिमन्यु and धर्म raised up his head honourably. For the whole situation depicted here cf. महाभारत

उत्तरां प्रतिगृह्णातु सव्यसाची धनंजयः ।
अयं ह्यौपयिको भर्ता तस्याः पुरुषसत्तमः ॥ ३४ ॥

एवमुक्तो धर्मराजः पार्थमैक्षद् धनंजयम् ।
ईक्षितश्चार्जुनो भ्राता मत्स्यं वचनमब्रवीत् ॥ ३५ ॥

प्रतिगृह्णाम्यहं राजन् स्नुषां दुहितरं तव ।
युक्तश्चायं हि संबंधो मत्स्यभारतयोरपि ॥ ३६ ॥ अध्याय ७१.

विराट उवाच । किमर्थं पांडवश्रेष्ठ भार्यां दुहितरं मम ।
प्रतिग्रहीतुं नेमां त्वं मया दत्तामिहेच्छसि ॥ १ ॥

अर्जुन उवाच । अंतःपुरेऽहमुषितः सदा पश्यन् सुतां तव ।
रहस्यं च प्रकाशं च विश्वस्तां पितृवन्मयि ॥ २ ॥

प्रियो बहुमतश्चासं नर्तको गीतकोविदः ।
आचार्यवच्च मां नित्यं मन्यते दुहिता तव ॥ ३ ॥

वयःस्थया तया राजन् सह संवत्सरोषितः ।
अतिशंका भवेत्स्थाने तव लोकस्य वा विभो ॥ ४ ॥

तस्मान्निमंत्रयेऽयं ते दुहितां मनुजाधिप ।
शुद्धो जितेंद्रियो दांतस्तस्याः शुद्धिः कृता मया ॥ ५ ॥

स्नुषायां दुहितुर्वापि पुत्रे चात्मनि वा पुनः ।
अत्र शंका न पश्यामि तेन शुद्धिर्भविष्यति ॥ ६ ॥

अभिशापादहं भीतो मिथ्यावादात्परंतप ।
स्नुषार्थमुत्तरां राजन् प्रतिगृह्णामि ते सुताम् ॥७॥ अ. ७२ विराटपर्व.

194 In the conversation in III. 38–41 उत्तर says that he has been sent to the Kauravas by युधिष्ठिर; whereas in II. 195 below it is found that the राजा says पितामहमकथशमुत्तरं प्रेषयामः. Out of these two statements, the former must be true, inasmuch as उत्तर asserts नाहं तत्रभवता विराटेश्वरेण प्रेषितः, अपि तु तत्रभवता युधिष्ठिरेण. And this conjecture is confirmed by a variant, which, after एतदुन्नतं शिरः, adds,

राजाः—इदानीं युद्धशूराणां चारित्रेषु व्यवस्थितः ।
अंतःपुरनिवासस्य सदृशीं कृतवान् क्रियाम् ॥

अद्यैव खलु गुणवन्नक्षत्रम् । अद्यैव विवाहोऽस्य प्रवर्तताम् ।

युधिष्ठिरः—भवतु । भवतु । पितामहसकाशमुत्तरं प्रेषयामः ।

राजाः—यदभिरुचितं भवते । धर्मराज वृकोदर धनंजय ! इत इतो भवंतः । अनेनैव प्रहर्षेणाभ्यंतरं प्रविशामः ।

सर्वे—बाढम् ।

ACT III.

The सूत is the सूत of अभिमन्यु coming to the Kauravas to report the capture of अभिमन्यु, after he had been taken away by भीमसेन.

सर्वक्षत्राचार्य &c.=सर्वेषां क्षत्राणां क्षत्रियाणां आचार्यः द्रोणः पुरोगः (पुरः गच्छतीति) येषां तेषां क्षत्रियाणाम्. क्षत्राचार्य occurs in क्षत्राचार्यो यत्र विप्रो दरिद्रः I 61. चिरप्रनष्टान्. This should be taken to refer to the अज्ञातवास of the Pandavas, and not to what is said in संवत्सरैर्द्वादशभिर्न दृष्टाः &c. (I. 75), as it is not a correct statement. पांडवान् is a v. l. for बांधवान्. न रक्षितः is equivalent in force to अरक्षितः. व्यपत्रपा=shame.

2 **शिष्यपुत्रः** = शिष्यस्य अर्जुनस्य पुत्रः. कथय पुरुषसारं &c. These two lines are very puzzling, perhaps for want of a correct reading. पुरुषसारं, अस्त्रं and बलं may be the objects of कथय; or पुरुषसारं (पुरुषश्रेष्ठं) only may be taken as its object; when the whole will mean,

'Tell me the name of the powerful man, (who has taken away अभिमन्यु,) so that immediately (यावत्) I may send a missile or an army &c.. The reading इषुदूतान् does not simplify the meaning, and इव दूतान् is preferable, as it has at least an उत्प्रेक्षा. Metre मालिनी.

3 भग्नापयानेषु. The difficulty of this verse is due to the bad and ungrammatical wording of the first line भग्न = defeated; cf. भग्ना ध्वजैरेव II. 46, भग्नो गहनलोभेन 11. 69, शरैर्भग्नः कर्णः 11. 8, and नृपा भीष्मादयो भग्नाः 11. 12. भग्नानां पराभूतानां अपयानेषु रणात्पलायनेषु ये अभिज्ञाः निपुणाः ते भग्नापयानेष्वभिज्ञाः । ये तु न अभिज्ञाः ते भग्नापयानेष्वनभिज्ञाः । तत्त्वं दोषः यस्य एतादृशः अभिमन्युः. तारुण्यभावेन. If तारुण्य is already तरुणस्य भावः, then again तस्य भावः is unnecessary.

भीष्म, who is the speaker here, is shown to be a shrewd and far-sighted man. It was he who conjectured that the Pandavas must be in the city of विराट and planned the present invasion with a view to find them out there. And his effort was crowned with success. How he proceeded from step to step, how the circumstantial evidence gathered, and how the different threads were put together, is very skilfully shown in this third act. भीष्म must have formed his own theory in his mind as to by whom अभिमन्यु might have been taken away; and the exquisite analogy that he uses in हस्तिग्रहणोद्यतेन &c. accurately indicates his direction, for which he is seeking confimation. He means to suggest that भीमसेन and अर्जुन were in this fight trying to capture the Kauravas (cf. नैवास्ति मे जयगतौ मनसि प्रहर्षः दुःशासनं समरमूर्धनि संनिगृह्य बद्ध्वा न विराटपुरं प्रविष्टः II. 94); but the latter ran away and

only a cub was captured by them. With this meaning in view the reader will find that there is a very bitter satire concealed in the first line, भग्नापयानेष्वनभिज्ञदोषः, which suggests that the Kauravas were past masters in the art of running away after a defeat (भग्नापयानेष्वभिज्ञाः); and the second line suggests that, though the poor youth was tarrying and fighting, the old rascals had run away.

4 **प्रस्तुत** is that which is at issue, is proceeding. ज्ञातिभेदः. Cf. भेदाः परस्परगता हि महाकुलानाम् I. 92. मयि तु is a v. L. for मम च. वक्तृभिः--By speakers, by fault-finding speakers, by censorious people. For this shade of the meaning of 'reproach, censure,' in वक्तृभिः cf. words, वक्तव्य (II. 115), वचनीय, &c. which have the same shade of meaning; (वक्तव्यो वाच्यवद्गर्ह्ये; निगानं वचनीयत्वमत्याधानमतिक्रमः). With the excellently beautiful idea in अथ च मम स पुत्रः पांडवानां तु पश्चात् cf. प्रथमभेव मे वत्सस्य वयस्यः पश्चादमात्यः--प्रतिज्ञा. I. Metre मालिनी.

5 **अतिस्निग्धमनुरूपं चाभिहितम्**. The sentiment expressed by दुर्योधन above in III. 4 is so remarkable and so noble that it has touched a chord in the heart of the noble-minded कर्ण and extracted a response in these words. The same expression occurs in स्वप्नवासवदत्त VI.

कर्ण means to say here: What you have said in III. 4 is all right; but don't suppose (मा तावत्) that it is sufficient. We must really put on bark garments and, throwing away our bows, hide ourselves in some forest, so ignoble and ignominious has been our conduct in respect of अभिमन्यु inas-

much as we did net even care to protect him who fought for you and regarded you as his relative out of his boyish simplicity, although you are treating his parents very differently. Metre प्रहर्षिणी.

6 शकुनि does not deny the truth of कर्ण's remark, but finds out a new solution for the whole question. बहुनाथः बहवो नाथाः यस्य सः; vide note to II. 113 on वृष्णि-पांडवनाथस्याभिमन्योः &c. With the use of संप्रधार्यताम् in मुक्त एवेति &c. cf. वृकोदरस्यांकगतः स चिंत्यताम्. III. 17. As hinted in बहुनाथः खलु सौभद्रः, four deliverers of अभिमन्यु are referred to in the four lines of the verse. They are अर्जुन, दामोदर, बलराम and भीम. And in each case a different motive also is supplied. (1) विराट, when he knows that he is the son of अर्जुन, will himself release him out of *respect* for अर्जुन; or (2) he will release him out of *respect* for दामोदर; or (3) he will be let loose by विराट out of the *fear* of बलराम. or (4) भीम may bring him back here by reason of his *force*. Notice that in the second line the same motive of *respect* is repeated as in the first, which is not good. And, therefore, another interpretation may be suggested for the second line. अपगतं is a v. l. for अवजितम्. It is a well-known fact that, in the war with जरासंध, कृष्ण was defeated (अवजित) and had to fly away (अपगत) for eighteen times ; so रणाजिरात् अवजितं or अपगतं दामोदरं स्मृत्वा स विराटः अद्य तं अभिमन्युं मुंचेत्. शकुनि, with a sarcastic fling at कृष्ण, might mean to say: विराट will think in this fashion; " let the boy अभिमन्यु be set free. When I know that great persons like कृष्ण also have been defeated and have run away from the battefield for not less than eighteen times, what does it

matter, if अभिमन्यु is defeated and caught only once. Let him go away. " अवगतः अवगतवान्. क्रोधोध्दूतहलात्. क्रोधेन उध्दूतः उध्दूयमानः हलः यस्य or येन. प्रलंब was a demon sent by कंस to गोकुल and killed by बलराम. भीमस्त्वेनम् &c. How could शकुनि say this, although अभिमन्यु fittingly hoped बाहुभ्यामाहृतं भीमो बाहुभ्यामेव नेष्यति ? And why would भीम, even if he released him, take him to where शकुनि was (इह)? बलमद्दान्. Cf. महानिवौजसा and ऊरुमद्दान्. Metre शार्दूलविक्रीडित.

7 The difference between द्रोण's question in III. 2 and III. 7 is that in the former he asks about the person (केन) by whom अभिमन्यु was taken, and in the latter he asks about the manner (कथं, in which he was taken. पर्यस्त = Thrown over, fallen topsy-turvy. चपलाः = too swift or too restive for the steady control of the chariot. चक्राक्षमा = unfit on account of being too muddy or marshy for the rotation of the wheels. त्वमस्य विगुणः = हे सारथे, त्वं अस्य अभिमन्योः विगतः गुणः सारथ्यकर्मविषयकः यस्मात् एतादृशः अनिपुणत्वादयोग्यः सूतः आसीः किम्? ज्याच्छेदेन वंध्यं निष्फलं शरक्षेपणासमर्थमित्यर्थः. बाणैरपि is a मनुष्यकृत व्यापद्. स्वाधीनाशिक्षः = स्वाधीना शिक्षा यस्य, who has completely mastered the science of war. Metre शार्दूलविक्रीडित.

8 परुष = harsh, any harsh thing; परुषमय = full of harsh things, full of untoward accidents. धनुर्वेद is not only 'the science of archery,' but 'of war' in general. महारथः may be (1) महांश्चासौ रथश्च, or (2) महान् रथः यस्य स अभिमन्युः. अलात is अर्धदग्धकाष्ठ, a firebrand. अलातचक्र is the uninterrupted circle described by a firebrand. With अलातचक्रप्रतिम cf. अलातचक्रप्रतिमं विहंगस्तद्रागलेखावलयं तनोति. विक्रमोर्वशीय V. 2. गृहीतः. What is

it that is गृहीत ? रथ or अभिमन्यु ? Both are possible. But when it is borne in mind that गृहीत एवापतता पदातिना is an answer to the question कथमिदानीं गृहीतः (अभिमन्युः) III. 7., and when the similar instance, पदातिनैवावजितो जयद्रथः III. 17, is taken into consideration, it is better to say अभिमन्युः गृहीतः.

13 With किमर्थं स्तूयते &c. cf. वरपुरुषविशेषं नेच्छति स्तूयमानम् I. 88. Notice that आपतता पदातिना and यत्येष पवनो जवे are the forerunners and indicate the near approach of भीमसेन.

14 लंघयित्वा=Having surpassed or overtaken. The reading न्यस्तश्चापस्करे करः is better, because it includes च to correspond to the other च in निष्कंपश्च रथः स्थितः, and because it can supply the word अपस्कर in its correct form (and not as आपस्कर). पाणिनि also gives the word as अपस्कर and not as आपस्कर in अपस्करो रथांगम् VI. 1. 149. As to the meaning रथांग, अमर also says स्याद्रथांगमपस्करः, but the gloss of क्षीरस्वामी on it is : रथांगं चक्रादन्यत्, that is, any part of a chariot except its wheels. हेमचंद्र has रथांगानि त्वपस्कराः. With प्रसारितहयग्रीव cf. उत्कर्णस्तिमितांचित &c.—कर्णभारः.

15 **न्यस्यन्तामायुधानि.** With this method of running at once to the conclusion and explaining the reasons (हृतप्रवेगो &c.) afterwards cf. I. 127—131.

17 **हृतप्रवेगो रथः.** This is the result of न्यस्तश्चापस्करे करः. पुरा हि तेन &c. अभिमन्यु was riding in a chariot and भीम overtook him simply by walking. So in the parallel instance of जयद्रथ it is true that भीम is said to be walking on foot (पदातिनैव), but जयद्रथ, taking away द्रौपदी with him, must be described

to be driving in a chariot, which is not done here. The sentence ought to be something like पुरा हि द्रुपदात्मजां हरन् **रथस्थः** जयद्रथः तेन पदातिनैवावजितः. But again if we turn to the महाभारत (अध्याय 260 वनपर्व), it is found that both of them had at first chariots and that both of them were afterwards running and fighting on foot. Metre वंशस्थ.

18 **भीष्म** described that the speed of भीम was greater than that of a chariot. द्रोण here describes it to be even greater than the speed of an arrow. विकंपितं तस्य &c. This should be विकंपितं तव शिरः इति मयोक्तम्. अप्राप्तलक्षः=लक्षं प्राप्तः प्राप्तलक्षः न प्राप्तलक्षः अप्राप्तलक्षः.

19 **अहो हास्यमभिधानम्**. This expression occurs in दूतघटोत्कच and twice in the fourth Act of प्रतिज्ञायौगंधरायण. After these words a variant adds भोः पृच्छामि तावद् भवंतम्. नास्त्यन्यः &c.=लोके अन्यः कोऽपि बलवान् नास्ति किम् ? शकुनि herein tries to vitiate the conclusion of भीष्म (वृकोदरस्यांकगतः स चिंत्यताम्. III. 17) by suggesting that there may be some other person, equally quick, who might have stopped the chariot and taken away अभिमन्यु.

20 **भीष्म** removes the doubt raised by शकुनि by saying : whatever is said by us is said strictly in conformity with the logical rules of inference (अनुमानात् कथ्यते), and no room is left for any हेत्वाभास, such as is suggested by you. For we do not base our inference only on the speed of the legs, but on the strength of the arms too. The सूत says, लंघयित्वा जवेनाश्वान् न्यस्तश्चापस्करे करः. This statement contains two facts, which are taken as the two premises by भीष्म in हतप्रवेगो यदि बाहुना रथः; viz (1) overtaking the cha-

riot and (2) stopping it by means of the hand only without the assistance of any weapon. Out of these two premises only the first, *i. e.* the speed of the legs, is developed in पुरा हि तेन &c. in III. 17 and कर्णायते &c. III. 18. Hearing that much only शकुनि is elated to detect a हेत्वाभास in the argument and exposes it by showing the हेतु to be अनैकांतिक. And therefore भीष्म now comes to the ऐकांतिक हेतु of the strength of the hands without the assistance of any weapons. This हेतु is found either in भीम or in बलराम. And as बलराम is out of question here, it must be भीम alone who has taken away अभिमन्यु.

वयं. As शकुनि in III 19 says अन्यो बलवान् नास्ति किम्, so भीष्म in his reply ought to have said, अन्ये शास्त्राणि चापानि व्यपाश्रित्य रथाधिरूढाश्च सतः रणं प्रयांति instead of वयं प्रयामः &c. प्रयातौ. This is past participle. As प्रयामः (or प्रयांति) is a verb of the present tense, so for the sake of symmetry it would have been better if प्रयातः, 3rd pers, dual, present tense, were the form used instead of a past participle.

21 **धर्म,** भीम and अर्जुन are the three chief brothers out of the five Pandavas. And they only are introduced as characters in this play to represent the five Pandavas. And as the period of their अज्ञातवास is now over, they are to be brought to light in this third act. And the whole of this act is devoted to that purpose only. Speeches from I to 7 relate to the inquiry as to by whom and in what manner अभिमन्यु is taken away, speeches which are merely introductory and prepare the ground for the establishment of the identity of भीमसेन which is done

in speeches from 8 to 20; 21 to 31 are devoted to अर्जुन, and युधिष्ठिर takes up speeches from 32 to 41. According to this division the present apeech No. 21, it should be remembered, is taking the reader to the case of अर्जुन, and from the positive certainty about भीमसेन the mind is gently gliding into the primary doubt about अर्जुन. According to the order of seniority भीमसेन's case ought not to have preceded अर्जुन's. But भीमसेन was directly connected with the capture of अभिमन्यु. And therefore the question of his identity naturally came first. Now although भीष्म proved beyond doubt the identity of भीम on the strength of द्वावेव दोर्भ्यां समरे प्रयातौ, still शकुनि is not prepared to admit it; nay, on the contrary, he tries to reduce to absurdity such a line of argnment by taking another parallel instance. शकुनि says: as अभिमन्यु is taken, so likewise we have been defeated. Now you say that अभिमन्यु is taken by भीम; so likewise, you will say, we have been defeated by अर्जुन. But you cannot say that. For we know, as a matter of fact, that we have been defeated by उत्तर and not by अर्जुन. And similarly अभिमन्यु must not have been taken by भीमसेन, but by somebody else.

एकेन = Without the help of any other person. साहसप्रियाः= although we are adventurous. उत्तरं च &c. येन वयं भग्नाः तं वस्तुतः उत्तरमेव सन्तमपि एके केचित् त्वादृशाः अनुमानकौशल्यविरहिताः जनाः फल्गुनं फाल्गुनं अर्जुनं कथयिष्यंति । तदपि सत्यत्वेन ग्रहणीयं किमित्यर्थः. For the derivation of फल्गुन, same as फाल्गुन, cf. उत्तराभ्यां फल्गुनीभ्यां नक्षत्राभ्यामहं दिवा । जातो हिमवतः पृष्ठे तेन मां फाल्गुनं विदुः ॥ 16, chap. 44, विराटपर्व, महाभारत.

22 अत्रापि=अर्जुनेनैव वयं भग्नाः इत्यत्र विषयेऽपि. For शुष्काशनि cf. अहं तु तत् श्रुत्वा शुष्काशनिनेव ताडितः शिरसि संविग्नांतरात्मा चेतस्यकरवम्. कादंबरी II.

23 By गांधारीमातः it is दुर्योधन who is addressed. But the conversation here is carried on by गांधारराज, which, therefore,is a better reading.विस्पष्टं खलु कथ्यते. Whether the extraordinary deed was of उत्तर or of अर्जुन is plainly told. Do you know it (ननु जानीते भवान्)? न खल्वहं जानामि । कथं खलु कथ्यते येन जानीयाम् । तर्हि वाक्यैः कथ्यते। कानि तेषु वाक्येषु अक्षराणि । तर्हि बाणपुंखानामुपरि यानि लिखितानि नामाक्षराणि तान्येवाक्षराणि । ननु वाक्यानि नाम जिव्हायाः सकाशात् समुद्भवंति । तादृशी जिव्हात्र का । तर्हि ज्या एवात्र जिव्हा । तत्परिवर्तिभिः पुंखाक्षरघटितवाक्यैः कथ्यते । तस्मादेतन्निश्चयेनाधुना ज्ञायतां यत् ' विक्लृप्तं खलु पार्थेन ' इति । यद्यप्येवं रीत्या कथ्यते तथापि मया कथं न श्रूयेत । यतः भवान् श्रोत्रे न प्रयच्छति. If the verse is construed thus, it gives a very good sense.

24 The सूत that comes here is the सूत of भीष्म. On the idea of performing a शांति cf. बालचरित II. 25.

26 पुरा=At first, soon, immediately.

28 जराशिथिलं &c Cf कंचुकी–नात्र मे वर्णविभावनसहा दृष्टिः— विक्रमोर्वशीय. V.

30 क्रमेण. Cf. I. 33-5.

31 It is the finest stroke of satire that शकुनि himself is made by भीष्म to read the name of अर्जुन on the arrow. Still शकुनि is not left without a resource. He admits that the name on the arrow is that of अर्जुन, and that the arrow must have been thrown by अर्जुन. But where, he asks, is the proof that the अर्जुन is the same भारत अर्जुन, that we are speaking

of ? शकुनि's theory (vide III. 21) was that the Kauravas were routed by उत्तर and consequently this अर्जुन might be some one of his followers. So until उत्तर certifies that this अर्जुन is the भारत अर्जुन (vide II. 176), no value can be attached to the inference.

32 Vide note III. 21. Evidence about अर्जुन being over, the poet is now leading the evidence in respect of धर्म, and दुर्योधन is brought forward for that purpose. शकुनि in III. 31 relies upon the truthfulness of उत्तर. But दुर्योधन suspects that उत्तर, being favourably inclined towards the Pandavas, may tell a lie and say that the person in question is भारत अर्जुन with a view that he may part with half the kingdom. And, therefore, दुर्योधन adds one more condition and says that he would not give the half kingdom unless he actually saw धर्म. युधिष्ठिरे दृष्टे राज्यस्यार्धं प्रदास्यामि. This much forms a sufficiently clear sentence But the word यावत् produces a good deal of confusion. With यावत् the sense appears to be यावत् युधिष्ठिरः न दृष्टः तावत् अहं राज्यस्यार्धं न प्रदास्यामि. And perhaps न दास्यामि might have been the real reading for प्रदास्यामि. But still the difficulty does remain with यावद् दृष्टे युधिष्ठिरे. With this locative absolute cf. the similarly peculiar use of यदि दातव्ये राज्ये (I. 106).

36 The दूत that is spoken of in III. 33 is really उत्तर, but the भट, perhaps not knowing उत्तर, thinks him to be a messenger. शकुनि was willing to be satisfied by a letter from उत्तर. But उत्तर himself has now come here in person and, without anybody asking him, he is accidentally saying, ' कौतेय-

बाणनिहतैः द्विरदैः भूमिः विषमा, अतः तुरगाः दुःखेन यांति,' as the reason of his being late. So शकुनि is completely silenced. And now दुर्योधन only remains to be convinced. But when he sees उत्तर and hears that he is sent by युधिष्ठिर (III. 41), he prudently gives up his position in राजस्यार्धं प्रदास्यामि &c. (III. 32.)

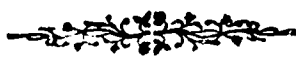
43 **प्रतीक्षे राजमंडलम्.** Expecting the arrival of kings for the marriage is rather strange, when the place of marriage is not settled as yet. तत्र=at the place of the Kauravas. अत्र=विराटनगरे.

Notice that this question about the marriage should be asked to and answered by भीष्म, as the eldest of the family, and even उत्तर was sent to see भीष्म himself (पितामहसकाशं उत्तरं प्रेषयामः II. 195). And yet there is no speech assigned to भीष्म here.

45 **इत्यर्थं वयमानीताः.** This expression can admit of two interpretations. We have been brought here (by भीष्म) for this purpose (इत्यर्थम्); vide I. 127 and 139; and cf. एतन्निमित्तमुज्जयिनीमानीताः. स्वप्न VI; or we have thus been brought to this अर्थ, to this fact, i. e. we are thus brought face to face with the fact that the Pandavas are living with विराट. पंचरात्रोऽपि वर्तते. The word पंचरात्र, being a समाहारद्वंद्व, is all along used in the neuter gender (vide note I. 1), and it is here only that it wrongly takes the masculine form. 'पंचरात्रं च विद्यते' also would have done. द्रोण means to say that the Pandavas have been found out within the stated period of five days, and hence he naturally claims the fulfilment of the promise (I. 134) at the hands of Duryodhana.

46 **दत्तम्**=दीयते. **यथापुरम्** may mean पुरा यथा प्रतिज्ञातम् (I. 116 and 144) or पुरा यथा यावच्च तेषां राज्यमासांत् तथा. **मृते** is a p. p. used as a noun. Thus मृतेऽपि means मरणेऽपि समुद्भूते; cf. अद्यैव वा मरणमस्तु युगांतरे वा न्याय्यात्पथः प्रविचलंति पदं न धीराः. भर्तृहरि.

47 **प्रवृद्धकुलसंग्रहाः**. कुलं=कुले जाता नराः तेषां संग्रहः एकीकरण' कुलसंग्रहः स प्रवृद्धः वृद्धिं नीतः यैः एतादृशाः. इमामपि महीं &c This line occurs in the भरतवाक्यs of प्रतिज्ञा, अभिषेक and अविमारक.



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